

The
PHONOGRAPH
MONTHLY REVIEW

Vol. 1: No. 9

June, 1927

Single Copy, 35 cents

THE
PAST—PRESENT—
FUTURE
OF THE
PHONOGRAPH

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In Addition to the Usual Features

A Historical Survey

By George W. Oman

THE desire to record sound, so that it might be reproduced at will, is not of recent origin, according to Ogilvie Mitchell in his book, "The Talking Machine Industry," published by Isaac Pitman and Sons, New York. In the first chapter of his very interesting little book, he states: "From the mysterious land of Egypt comes the first corroborated account of vocal sounds issuing from a thing without life, more than 1500 years before the beginning of the Christian era."

Fifty years before the first talking machine was seen in Pekin, Sir Robert Hart was one day in conversation with Kwang Tung, the Governor of that city. This peacock-feather mandarin was a very learned pundit, well versed in all the lore of his country, and he informed Sir Robert that an ancient book, some two thousand years old, contained the record of a most curious box. At least a thousand years before the book was written a certain Chinese prince was in the habit of communicating with another, who lived in a district far apart. The prince spoke his messages into a strange box which he sent by a trusty bearer to his distant friend. When the friend opened the box, he could actually hear the words that had been originally spoken so far away.

Mr. Mitchell then traces through the centuries the efforts of man to make the machine that became an actual and positive fact in 1877 in Edison's first phonograph.

Many stories have been told about the first reproduction of sound. One of them is that Edison shouted into his little machine, "Mary had a Little Lamb"; another is that he shouted, "Hello, hello." Whatever is true, the fact remains that through the efforts of Thomas A. Edison we have today the talking machine, and it is to him all honor is due.

It is a well established fact that Edison's methods have been vastly improved upon since his discovery, but this wonder man of the ages has not given up the subject as finished as can be readily be seen by his release on the market of his "forty minute" records.

The first records that were released for the general public were those of the spoken word, as recording of instruments had not been thought of, and no doubt if anyone had suggested the present possibilities of recording he would have been thought crazy.

One of the greatest collections of records is in the possession of the inventor, Thomas A. Edison. Sending a representative all over the world while the phonograph was still almost a toy, he recorded the voices of many famous persons of the nineteenth century, and as a result we hear the voice of Gladstone, congratulating Edison on his wonderful inventive genius; King Edward VII

expresses his astonishment and admiration at being able to hear voices reproduced by a machine; Lord Alfred Tennyson reads a verse from his poems (there are a number of his records in the British museum); Robert Browning tries to recite a verse from one of his poems and fails. Among others, Cardinal Manning, the Duke of Clarence, Lord Salisbury and the Duke of Cambridge contributed to this wonderful collection.

The inventor of the present disc system was Emil Berliner, who patented this form of record in 1887. About 1897 Berliner sold his English patent rights to a firm which later became what is now known all over the world as "The Gramophone Company."

I have in my own collection four records which measure seven inches across, of these first Berliner disc records; they bear first patent dates of November 8, 1887, and other dates up to October 29, 1895. The selections are as follows, "The Absent Minded Professor" (Kipling), recited by S. H. Dudley, and "The Chapel," sung by "The Alice Neilsen Double Quartette"; this last mentioned record has a note pasted on the back of it and signed by Alice Neilsen in which she advises the following: "I regret that I neglected to sign the records recently made by me for the Gram-o-phone, and hasten to send this line of assurance for the benefit of those who may be interested, that the records purporting to be mine, were made by me personally. Very respectfully, Alice Neilsen." Evidently in those early days there were "record pirates," if one can use that term. This particular record is so funny you do not know whether to laugh or cry upon hearing it. The third record is called, "Gladstone's Advice on Self Help and Thrift," and this is recited by William F. Hooley, who announces the fact in stentorian tones. Record number four is called, "Hide and Seek," an original poem by Fred Emerson Brooks; this record is signed and has the date of recording, October 17, 1898, on it.

The year 1904 brought the first double-faced records and they were made and distributed by a German firm called C. and J. Ullmann and were named the "Odeon Duplex."

About the year 1904 the Columbia Company recorded the voice of Pope Leo XIII, also the voices of many operatic singers of the day, including Edouard de Reszke, Scotti, Campanani, Sembrich and Schuman-Heink. The Gramophone Company also released records about this time of Caruso, Plancon, Scotti and Calve. Caruso, having made his first records in Milan in 1902 for the Gramophone Company, can really be considered the first great artist of the operatic stage to make records. Caruso made records for no other concern during all the years that followed, and as a result he left us several hundred records made during the be-

ginning of his operatic fame all through the years until a few months before his death in 1921, and as a result we have his voice at various stages of its development. I presume it is well known to everyone that "The Gramophone Company" and "The Victor Talking Machine Company" are one and the same.

Sir Landon Ronald, in his book, "Variations on a Personal Theme," tells some very interesting stories of first recordings by famous artists. One of the most amusing is that of Calve, the greatest Carmen of all time. Sir Landon had great difficulty in persuading her to agree to make records, and finally when she consented at a price that was rather staggering for the Gramophone Company of that day, they drove to the offices in Maiden Lane. Quoting Sir Landon, "I must admit at that time the offices in Maiden Lane scarcely inspired confidence or gave the impression that belonged to a large and prosperous company. Certainly they did not impress her, because when I gaily said, 'Here we are; let me help you out,' a sharp rejoinder came, 'Mon Dieu, but never in my life will I enter such a place. It is a tavern—not a manufactory! I shall be robbed there! I know it; I feel it in my bones! you have brought me to a thieves' den!' He goes on to tell of further difficulties in getting Calve to consent to enter, which was accomplished with the aid of a good looking assistant, and her cheque. In the recording room more trouble developed, for in the middle of the "Habanera" from Carmen she turned and asked if she were in good voice, and then declared she would not go on unless she be allowed to dance. However, eventually she made some excellent records, and after much handshaking and gush on both sides, she was driven away in her "four wheeler." Later, they found her cheque crumpled up in a corner of the room.

The singer who held aloof from making records more than any other was Adelina Patti, but she eventually capitulated. The conditions under which she agreed to make the records were rather staggering, but so eager was the Gramophone Company to record her voice that they agreed to her terms. The whole recording outfit, with the recording experts, were to be sent to her castle in Wales, called Craig-y-Nos, and to remain there until she felt disposed to perform for the talking machine. Having heard that Sir Landon Ronald was connected with the Gramophone Company, in a charming invitation she requested him to act in the capacity of accompanist, to which Sir Landon agreed with evident pleasure. In his book he says, "The whole scheme fascinated me, and I accepted the invitation with the greatest of pleasure. Those few days will ever remain impressed on my memory as amongst the happiest I have spent. She was just a few weeks off sixty, and her voice in a room was still amazing. Her first selection for recording was Mozart's famous "Voi che sapete." She was very nervous but made no fuss, and was gracious and charming to everyone. When she had finished her first record she begged to be allowed to hear it at once. I

shall never forget the scene. She had never heard her own voice, and when the little trumpet gave forth the beautiful tones, she went into ecstasies! She threw kisses into the trumpet and kept saying, 'Ah, Mon Dieu, maintenant je comprends pourquoi je suis Patti! Oh, oui! quelle voix! quelle artiste! je comprends tout!' Her enthusiasm was so naive and genuine, that the fact that she was praising her own voice seemed to us all to be right and proper. Patti made seventeen records, all with piano accompaniment by Sir Landon Ronald. Considering the poor recording methods of 1906, the year in which they were made, and that the voice of the great singer was not what it had been, I think the records very good, some of them better than others. The records show a lovely quality of tone for which she no doubt was famous.

Three years previous to the Patti recordings, Francesco Tamagno, the great operatic tenor, famous for his singing in "William Tell" and "Otello," for whom Verdi wrote the tenor role, made some sixteen records for the Gramophone Company, and these records as well as all the Patti numbers appear in H. M. V. Historical catalogue. They are also listed in the "Red Seal" cut-out list of The Victor Talking Machine Company; copies of both these catalogues will be sent on request by The Victor Company at Camden, N. J., for the asking.

Sarah Bernhardt, that wonder woman of France, recorded for H. M. V. in 1903, a selection from "Phedre" of Racine and La Samaritaine by Rostand. (H.M.V. E326.) The selections give but a poor idea of the real voice of this great artist and two selections on a record she made for "Vocalion" in 1916 show her voice to much better advantage. The latter records, however, are no longer obtainable. I have two copies in my own collection obtained with a great deal of difficulty. The selections are "L'Etoile Dans La Nuit" (Guerinon) and "Priere Pour Nos Enemies" by an unknown author. The latter selection is thrilling and given with a vim that is astonishing considering the fact she was almost seventy at the time of recording.

Turning from the "Divine Sarah," we now come to records by the most famous of Shakesperian actresses, loved all over the world for her beauty, charm, wit and her great gift as an actress, Ellen Terry, now considered "the most beautiful old lady in England." Miss Terry was famous as the co-star of Sir Henry Irving for many years. While in America in 1911, she recorded for Victor a number of selections which include scenes from "Hamlet," "Romeo and Juliet," "Much Ado About Nothing," "Winter's Tale," and last but not least of all, the "Mercy Speech" from "Merchant of Venice." This record is the best of the set and is splendidly done. All of these records now appear in the "cut-out" "Red Seal" catalogue of the Victor Company, and are obtainable at a very small cost. They are well worth having as an interesting souvenir of a great actress.

If the securing of records by Patti for the

Gramophone Company was a brilliant feat, it was equaled by the Columbia Company, who secured the services of the great American singer Lillian Nordica. These records, as far as recording is concerned, are in the same class as those of Patti. The methods of that time were not capable of recording the voice properly, fully or naturally. The Nordica records, however, are a little more interesting, inasmuch as they are sung in French, German, English, Italian and Hungarian. Their value also increases each year, for one by one they have been dropped from the Columbia catalogue until there remain but three, and once a record is dropped by the Columbia Company, unlike the Victor, it is absolutely impossible to get a re-pressing, which is to be regretted inasmuch as there appear in the catalogues of former years the names of many famous persons now gone.

There is but little left in the way of records made by famous composers of past generations, but among the few there appear the following: Edward Greig, Pablo de Sarasate and Camille Saint-Saens. Greig made three records as far as I have been able to discover, his "Papillon," "Norwegian Bridal Procession" and "Au Printemps," the latter selection being the only one now obtainable and which appears in H. M. V. No. 2, under the number of D803. The record was made in 1903 and of course gives but a poor idea of the piano, but it is played well and his interpretation will interest the countless amateurs who have essayed the music.

Pablo de Sarasate was one of the pioneers of the modern school of violin virtuosity. His compositions and arrangements are a source of great delight to all violinists, and the records that appear in H. M. V. No. 2, as well as those that appear in the Victor Export catalogue are interesting as a souvenir of this great artist. The records were made in 1904 and even for that early date the recording is remarkable.

Saint-Saens, famous as the composer of "Samson and Delila" and many other works, made some records for H. M. V. when he was 81, in 1919. Two numbers are solos and two as accompaniment to Gabrielle Willaume, the violinist; they are "Prelude" Le Deluge, "Revere a Blidah," "Elegie" and "March militaire francaise" from the "Suite Algerienne." The records are splendidly done and show a remarkable agility for one of so great an age as he was at the time of recording, two years before his death.

Among the many persons of note who recorded for Victor in the early days are the following: Bessie Abbott, Daniel Beddoe, Lillian Blauvelt, Giuseppe Campanari, Edmond Clement, Charles Dalmores, DeGorgorza, Zellie De Lussan (A great "Carmen"), Emma Eames, Geraldine Farrar (the superb singer!), Johanna Gadski, Louise Homer, Victor Herbert (as a violoncellist), Journet, Emma Juch, Kubelik, Martin, Melba, Alice Neilsen, Paderewski, Pol Plancon, Maurice Renaud, Powell, Sembrich, Slezak, Tetrizzini, Anton VanRooy, Evan Williams, Witherspoon and Zenelli. Many of these names appear of course in the Gramophone Company (H.M.V.)

catalogue, which is the same company. All of the above records are obtainable and are listed in the "Red Seal cut-out" catalogue of the Victor Talking Machine Co.

Notables that appear in H. M. V. No. 2 catalogue listings who recorded in the early days are: Dame Clara Butt, Cardinal Bourne, Winston Churchill, Maurice Farkoa, The Rev. Canon Fleming, Maria Galvany, Charles Gilibert, a series of Gregorian records made in St. Peters, Rome, in 1904, among which appears a remarkable record of a male soprano, Prof. Moreschi, Joseph Joachim, the famous violinist, Henrik Klausen, Dan Leno, whose records appear to be about the oldest that are still available, having been recorded in 1900, Edward Lloyd, Lloyd George, Marconi, Arthur Nikisch, Lord Roberts, Count Leo Tolstoi, who reads a few words with the greatest of difficulty in English from his book "Thoughts for Every Day," Sir Beerbohm Tree, Anton Van Rooy and Maria Michailova.

Columbia recordings of note were records by David Bispham, Bonci, Bronskaja, Lina Cavalieri, Constantino, Emmy Destin, Olive Fremstad, Arthur Friedheim, Mary Garden, Maria Gay, Godowsky, Hoffmann, Lipkowska, Nordica, Rose Olitzka, Berniece De Pasquali, Xaver Scharwenka, Slezak, Eugene Ysaye and Zenatello. There are a great many names I have omitted as space will not permit their listing.

There are a certain number of records that I should like to make special mention of, beginning with those in which the Presidents of these United States have recorded. The first record by the supreme head of the United States was made by the late William McKinley at the Pan American Exposition for the Columbia Phonograph Company, the record number being A278, and which I have tried in vain for a number of years to obtain. The next records were made by Theodore Roosevelt, who made records for all the record companies, Edison, Victor and Columbia. Then follows William Howard Taft, who recorded for Columbia and Victor. Woodrow Wilson follows Taft, and he in turn is succeeded by Warren G. Harding, who recorded for Victor, and whose record "Address at Hoboken, May 23, 1921, on return from burial of 5,212 American Soldiers, Sailors, Marines and Nurses" is one of the most inspiring speeches ever made or recorded; he speaks with great simplicity, clearly, easily and utterly without affectation. The reverse side of the record has his speech at the Opening of International Conference, November 12, 1921. President Calvin Coolidge made a record for "Nations Forum" (released by Columbia) before he became President; the record "Equal Rights" is not very interesting.

A record made by our famous General Pershing for "Nations Forum" is one of the shortest records or speeches I ever heard; it lasts about half a minute and covers a space of about half an inch on a ten-inch record, and which by the way I understand was made while he was "at the Front."

Julia Marlowe and Edward Hugh Sothorn, famous interpreters of Shakespeare, made a number of very interesting and splendidly recorded records for Victor. They appear as single artists and give scenes together from many of Shakespeare's works. These records are well worth having.

Joseph Jefferson recorded for Columbia in two scenes from "Rip Van Winkle," but this record has long since been dropped and no longer obtainable.

Ben Greet also a famous interpreter of Shakespeare recorded for Victor, and so did many others famous on the stages all over the world, but which space prohibits listing.

Frank Bacon, famous as "Lightnin' Bill" in the famous play "Lightning," made four records for Vocalion, all of which are scenes from that play; the most interesting is his famous "Bee Story."

The subject of records made by the brothers De Reszke has been a cause of great and unsatisfied curiosity by a great many interested persons. Edward De Reszke *DID* record at least one record for Columbia, the "Song of the Porter," from "Martha," and I have recently had a letter from a reader of THE PHONOGRAPH MONTHLY REVIEW, who claims knowledge of records made by Jean, for Fonotopia, many years ago. I have heard this report several times, so there must be some foundation for it. The records if they were obtainable would be priceless, but it is utterly impossible to do so, I know, for I have tried and I do not give up easily.

Debussy accompanied Mary Garden on a number of records made in France many years ago, but which are no longer obtainable. Leoncavallo accompanies Caruso in a record made in 1902 in the H. M. V. list, the title of which is "Mattinata."

Vincent d'Indy and Reynaldo Hahn, modern French composers, have performed for records and which appear in the French H. M. V. catalogue. Franz Drdla, famous as the composer of the much abused "Souvenir," has made a great many "Polydor" records, including this famous composition.

Eugene D'Albert, the famous composer, is still recording for "Polydor," and this pupil of Liszt has some very interesting records.

From 1910 up to about 1914 no great strides were made for the betterment of recording and records in general, and if there were any great developments about to be made at this time, it was dropped with the beginning of the "World War." With the end of the war and the return to normal or as near normal as it was possible, more thought was put into records and phonographs. Nothing of any great importance was given to the world in general until the publication of "The Gramophone," a magazine in London, England, edited by Compton MacKenzie for the aid of the record buyer and which served as a medium in which the average person interested in records could make known his wishes and wants to the various recording companies. Through this magazine amazing strides were

made and which is too well known for me to go into details.

It was not, however, until the Fall of 1925 that the most startling development in records were presented to the public, and this was in the form of a record made by the "Glee Clubs of America," singing "Adeste Fideles," with a chorus of 4,800 voices and recorded by the Columbia Phonograph Company. This method of recording was discovered through the medium of the radio and with its discovery the whole record and phonograph business was turned "upside down" and which has resulted in the "scrapping" of entire catalogues of mechanically made records and old style phonographs.

Almost at once "Victor" began releasing records made the new way and the results were and are marvelous to say the least. The Victor, H. M. V. and Columbia have now given to the world magnificent recordings and the machines with which to reproduce them to perfection. Brunswick has also made splendid advances both in their records and machines.

In October of 1926 came the "PHONOGRAPH MONTHLY REVIEW" edited by Axel B. Johnson and published in Boston, Mass. This magazine is to the United States what the "Gramophone" is to Great Britain and bids fair in its splendidly edited pages to rival the "Gramophone."

With the new recording possibilities we are now able to have an entire orchestra play for us instead of about a dozen players endeavoring to record a symphony or other great compositions. Great choruses can be recorded, opera during the performance; in fact the possibilities are unlimited. The piano has never sounded so real as it does now, and Columbia and Victor are to be congratulated on the splendid records they are releasing.

One of the most interesting records recently released by H. M. V. was that of "Addio di Mimi" from "La Boheme," sung by Dame Nellie Melba at her farewell performance in opera at Covent Garden, June 18, 1926; the reverse side of the record gives us her speech of farewell to her audience; her sobs, the tremendous applause of the audience are all on the record and the beauty of the whole thing is that it was made during the actual performance! Melba's voice rises sweet and clear above the orchestra and it is an altogether wonderful record. It is interesting to note that this famous singer is again making records for H. M. V., a number of them appearing in recent lists of that company.

Vladimir De Pachmann, famous not only as a pianist but as a "speaker" during his recitals, has also recorded with the new methods and we now have him playing the piano and talking at the same time, on records.

The number of magnificent records being released each month by the various companies are too well known for listing here, but I must make special mention of the records recently made for Victor, by Mary Garden; they are superb! and now show to the record buyer that "Our Mary" really can sing, which was not possible to believe

with her old Columbia records, which it must be said in all fairness to that company, was not their fault but due to the poor methods of recording in effect when she performed for them.

The new Paderewski records released by Victor are splendid, as are those of Grainger, Friedman and Levitzki released by Columbia.

I wish to acknowledge with thanks the assis-

tance and information I have been able to obtain from Ogivlie Mitchell in his book, "The Talking Machine Industry," to Sir Landon Ronald in his book, "Variations on a Personal Theme," and to my friend Malcolm Hurtley of Yorkshire, England, whose various letters to me have given me much valuable information on early recordings and without whose aid I would not have been able to state herewith in writing.

Is the Phonograph a Musical Instrument?

By Harold C. Brainerd

"However agreeable and admirable these toys may be—and the gramophone is an agreeable toy—don't let us fog our minds with the idea that they have anything to do ultimately with the real thing." *Sir Thomas Beecham, Bart.*, noted English orchestral conductor.

"This younger generation, when it has a mind to hear music and an illustrious music-maker, does not loll at home fondly fancying that it hears both off the dies. . . . To complacent and inert middle-age, the phonograph . . ." *H. T. Parker, in The Boston Evening Transcript.*

THE phonograph as we know it was invented in 1875, a little over fifty years ago. By 1911, when I bought my first machine, sound recording and reproduction had advanced save for minor refinements about as far as they were destined to go prior to the debacle of 1924-5. Outwardly, the phonograph had ceased to be a freakish-looking affair of wax cylinders, exposed springs and horns and had become rather an attractive example of the cabinet-maker's art. Musically, it no longer squawked as in earlier days, but could reproduce recognizable music over a range of perhaps three and one-half octaves. The music was somewhat distorted, it is true, distorted because it could not be recorded as composed nor fully reproduced as recorded. Still, it was music. And then came the rub.

All over America, a vast number of people—intelligent, music-loving men and women—were discovering the phonograph as the means of having always with them the enjoyment and inspiration which only great music greatly performed can give. For a time, these people were put off with what has been aptly termed "sugar plums"—ballads, tuneful numbers from the more popular operas, encore pieces from the repertory of the vocal or instrumental performer; all these rendered by well-known artists. It was the period of "celebrity recordings," when one was supposed to fall down and weep tears of purest joy because, lo! Melba had consented to sing "Comin' Thro' the Rye." (Letters of mine, written in my more callow years, requesting this very sort of thing no doubt repose in the files at Camden, N. J.). But not for long did this expedient stem the rising tide; the better-minded class of record buyers began to demand a more sustaining ration, and slowly there came into existence a growing library of the better-known overtures, ex-

cerpts from symphonies, even a few complete operas. Still the demand grew, and would not be satisfied. So, in the early nineteen-twenties recordings of complete symphonies, sonatas, concertos and the like began to appear. Then took place the sudden rise in popularity of radio and almost simultaneously the fearful disaster in the phonograph business, now happily forgotten; though one wishes it were possible to believe that its lessons, too, had not been forgotten. Naturally, the popular opinion was—and is—that the sudden popularity of radio caused the sudden slump in the phonograph business. But it didn't.

The old phonograph and its acoustically recorded records were very properly consigned to oblivion because the intelligent record buyer had finally made up his mind that they could not adequately reproduce the music he now wanted to hear. The old machine and records had a work to do—the awakening of the musical-minded American public to the possibilities of reproduced music—and they did it well; too well for their own good. But their work was done the day the American people reached that point in musical appreciation where they demanded something better—as they did. That the radio phenomenon occurred at that particular time was a coincidence; from a recording standpoint, a helpful coincidence.

Yes, and from a reproducing standpoint, too; for competition with radio forced the manufacturers to develop a new product which should surpass anything radio could offer. The results of their endeavor are the remarkable reproducing instruments which today stand ready to convince every intelligent, unprejudiced man and woman that it is now possibly adequately to reproduce great music greatly performed. Which seems somewhat to anticipate the answer to our question, Is the phonograph a musical instrument?

For several reasons, this is rather an unfair moment to ask the question, though it can be very satisfactorily answered; so it is quite proper first to make some important reservations as to the form of the question. (1) Any proper inquiry as to the phonograph will refer only to in-

struments produced since 1925 and to recent electrically recorded records. Though electric recording has been marketed for two years, the present standard of electric recording has been achieved within the past few months; further, it will improve as time passes. (2) It will be taken into consideration that the phonograph companies have had little time in which to re-record the major musical works under the new process, though this tremendous job is going forward as rapidly as possible. Catalogues of electric recordings are necessarily rather slim affairs today, and doubtless must be for some time to come. This will be remembered when estimating the amount of serious music in current record catalogues. (3) Attention is called to the rate at which electrical recordings of musical masterpieces are being added to the catalogues of the leading companies. One has only to recall the twenty-one complete works issued by the Columbia Phonograph Company for the recent Beethoven centennial celebration; or to observe the imposing series of symphonies, concertos, sonatas, string quartets, Wagnerian orchestral recordings, etc., being issued by the Victor Talking Machine Company, to realize that these great organizations recognize that their business is to provide music in ever-increasing quality and quantity for the great host of people who wish to have its pleasure and inspiration in their homes.

For those who wish to be technical in examining this fascinating subject it can be scientifically demonstrated, I am told on excellent authority, that the sound waves which proceed from the new phonograph and its electrical records correspond exactly with those produced by the recording artist before the microphone.

To those who feel that the personality of the artist is lost or diminished in phonograph reproduction, I can only say that for a great number of infinitely better judges than I am, this is not so. When listening to Albert Coates' recording of Siegfried's Death Music I ask myself, If this is not a symphony orchestra I am hearing what is it? To the doubters I say: Listen to Percy Grainger's recording of the Brahms F minor sonata; to the reproduction of Pablo Casals' unapproachable violoncello tone; to the series of records Victor is now releasing of the "king of instruments," the grand organ; to the marvelous performances of Creatore's Band. If you do not say, as John Philip Sousa said, "Gentlemen, that is a band!" (or orchestra, or organ, or piano, as the case may be), then we do not understand alike what reality is.

The new phonograph adequately and well-nigh exactly reproduces music from low bass to highest treble; it gives what our good friend Captain Barnett calls "perfect scale balance"; it preserves the living quality of the original performance; and best of all, there are no limitations to what may now be recorded and reproduced. The phonograph is a musical instrument. Further, it does what no other instrument can do: it enables its possessor to hear the music he desires,

when he wishes to hear it, played as he wishes to hear it performed. In the words of an able critic writing in *The London Times* recently: "At last it is possible for the musician to sit at home and get the thrill of the real thing as he knows it in the concert-room."

It seems evident that an instrument which can re-create the sweep and surge of the symphony orchestra—and any other of a hundred or a thousand instrumental or vocal voices—is something more than a toy. It is a little difficult to understand the logic of the worthy baronet whose words are quoted at the head of this article; it is even more difficult to understand how an eminent orchestral conductor could first put his name to a great symphonic recording and then hold it up to scorn. It is easier for reasonable people to comprehend the enthusiastic unanimity with which such musicians as Elgar and Harty and Coates, Stokowski and Polacco and Mengelberg have endorsed the phonograph as a great musical instrument.

The ungracious sniping at the phonograph which still is practiced by too many musicians, critics and other writers is as deplorable as it is unjustified. It is a sorry commentary on human nature that in every commendable field of endeavor there is a substantial number of intelligent, often gifted men and woman who should be among the leaders of the movement, but who, instead of generously lending their invaluable support and fine capabilities to its success, prefer, for one reason or another, to hold aloof, to ridicule and condemn. There is not a pleasant way of life, and sometimes it is hard to be patient with them. Surely, life being what it is, we need all the joy and courage and inspiration which music gives. The phonograph is not perfect, though it seems to be on the way to becoming so, but it does add greatly to the store of good music. Surely, then, the way of tolerance and helpfulness is the better way.

But is it not true, as the critic whose words are quoted above would imply, that record buyers are a quite negligible lot? (This means you, dear reader.) Are they not, those phonograph enthusiasts, these buyers of "canned music"; are they not "complacent and inert" folk, who "loll at home fondly fancying they hear music off the discs"? They *do* hear music; but the point is: do they loll, are they complacent and inert, and are they satisfied with records alone? (Incidentally, is the worst true: are they middle-aged?) If these charges were true, the case for the phonograph would be disastrously weakened.

The phonograph enthusiast, the man or woman who buys substantially of good records, is the last person on earth to "loll at home" when good music is being dispensed. These men and women—numbered by the tens of thousands, as the phonograph companies will attest—are the most dependable supporters of worth-while concerts and other musical affairs everywhere. They are not to be found at Friday morning musicales, it is true; it is not likely that they own boxes at

the opera or inherited seats at the subscription series of the Boston Symphony Orchestra; but they will be found spending all they can afford—and more than they can afford—for tickets to symphony concerts open to the general public, artists' recitals, oratorio performances, and any and every other commendable musical enterprise. The buyers of good records are not among those who wait to hear the rising musical geniuses after they have come into full recognition; they are among the hardy pioneers who seek out new merit and support it. You will not hear them discussing personalities and chit-chat at intermission; you will hear them asking one another what programme numbers may be found on records, when the artist comes again and when the next worthwhile concert is to be given.

(And, to reassure all and sundry, let it be added that the majority of phonographs and records are purchased by young people, between the ages of eighteen and thirty-eight. Those fine, upstanding youngsters whom the eminent critic saw at his Kreisler concert were without doubt some of our best phonograph enthusiasts, the real *elite* of the concert-hall!)

Concert and operatic artists almost without number have voluntarily testified to the marked improvement in the understanding and appreciation displayed by American audiences since the advent of the phonograph. It would be wearisome to repeat the mass of this evidence, and only the most robust prejudice on the part of those who will not understand, makes it necessary to recall this so-evident fact.

But, continues our critic, even if it be true that phonograph enthusiasts in substantial numbers attend musical affairs, just think of the dreadful records they spend their money for—jazz, "popular" music, "sugar plums"! It is quite true that a large proportion of all records made and sold is recordings of popular music. Likewise, it is true that an equally large proportion of all the books published each year is, when judged by authentic literary standards, rubbish. Both statements are true, and both are ultimately meaningless. Suppose much of the recorded music sold is trash; does that diminish by so much as a grace note the value of good music recorded and sold? Suppose most of the books published are trash; does that decrease by a devil's em the worth of the real literature that was produced? In every art—and recording is an art—there are the inevitable two classes of followers; those who seek the easy way of appreciation, the way of jingles and rhythm and hey-rub-a-dub, and those who are willing to take the better way of study and thought and deep feeling, which leads to the pleasures that understanding knows. But in no other art is the whole judged by the part; in no other human enterprise is a great effort condemned because all its followers are not leaders. Recorded music deserves to be appraised as every other aesthetic endeavor is appraised, by the best it can do. If one will listen to its best, he will find evidence in plenty of its high purpose and achievement.

It used to be thought—and probably still is—in certain circles that the phonograph enthusiast's idea of good music was "Just a-Wearyin' for You," the Cavalleria intermezzo, "The Rosary." And if not those, then "Oh, How I Miss You Tonight" and "Muddy Waters." (Heaven send that I have these names down right.) I wish the people who entertained those quaint notions—or perhaps still do—could know of the impatient enthusiasm with which American record-buyers have been demanding Albert Coates' Wagnerian recordings this past year! Coates, as many of my readers will know, made a remarkable series of orchestral records in England in 1926 for the Gramophone Company, which Victor has been releasing over here in recent few months. The Victor Company has been all but stormed because it hasn't issued the records fast enough to suit the American record-buying public. I wish, too, that those who maintain that record buyers are not interested in good music could see the sales figures of the Columbia Masterworks Series; could see the sales figures of the symphony, concerto, sonata, string quartet and other recordings of like quality which go to make up the Music Arts Library of Victor Records; could know of the scores of orders for high-class European recordings not yet available in this country which every foreign mail carries to London and the Continent. Perhaps these statistics might teach them something. But perhaps not. Prejudice is mighty, and when the mind is closed not all the facts in the world can prevail to open it. One's only thought for the man or woman who chooses to deny himself the privilege of hearing great music greatly performed should be regret. For, after all, it is only comparatively seldom that the most affluent among us can hear great artists and organizations in person. The new phonograph and its electrical recordings can bring the living presence of this music to us when we will. Who shuts it out of his life is robbing himself of one of the greatest joys to be found in this age of disillusion and disbelief.

Nor is the phonograph, as often alleged, the enemy of personally produced music. It is true, as H. L. Mencken says, that every man, woman or child who really loves music will endeavor to make it himself. But neither you nor I, gentle reader, can at once sing, play the piano, violin and 'cello, be a string quartet, a mixed chorus, and a symphony orchestra. But the modern phonograph can. Furthermore, you and I and every other intelligent, musically inclined individual crave and ought to have the enjoyment that comes from all those voices of song. The phonograph is the friend of personally produced music; it teaches the young to love and to make authentic music, it teaches all of us at every age to enter into that understanding appreciation of music which is bound to find expression in some form of musical utterance.

Still, what about radio? someone asks; isn't that more interesting than the phonograph, and hasn't it greater possibilities? (More "interesting" than music? Is comment on that necessary?

But about those "possibilities"; there is something for discussion.) First of all, let us be realists, since this is a realistic age, and call things by their names. And radio is such a deceptive word. (Let me pause to say that I occasionally use and rather enjoy a radio, and have no prejudice whatever against it) A radio set is a wireless telephone receiver; simply that, and nothing more. Once its fatal limitations are recognized—but how many radio enthusiasts admit or even recognize them?—it becomes an interesting scientific achievement, with considerable possibilities of entertainment and amusement. (It is, of course, also useful in the dissemination of news and in other matters of communal interest.) By its fatal limitations, I mean: (1) The fact that every radio listener must take "pot luck," i. e., he never can hear anything but what happens to be "on the air" at the time he "tunes in"; (2) The music that comes over the radio has no permanence, and if any given music happens to please the hearer, there is no way of making it permanently available or even of securing its repetition; (3) The amount of music broadcasted which is of interest to people of any musical intelligence is very limited. It is true that a considerable number of eminent artists have been "on the air," but the numbers chosen for their radio performances have of necessity had to be selections which appeal to the vast majority of radio listeners, and hence have little interest for persons of musical experience. This condition will continue to obtain. Just the opposite is the case with the phonograph, for which a large and vastly-to-be-increased library of the world's best music is available, and he who listens may always choose his music.

The radio is not a musical instrument. No one calls the everyday telephone a musical instrument—why call the wireless telephone one? It is true that music has been and will be transmitted by the wireless telephone, but that does not make the radio a musical instrument; it merely proves it a reasonably satisfactory telephone. The phonograph, on the other hand, in conjunction with its records, is capable of re-creating music at the will of its owner; its purpose and its results are those of a musical instrument. Indeed, it is "the most versatile and accomplished of musical instruments."

(Concluded in the next issue)

In addition to the conclusion of Mr. Brainerd's article, two other noteworthy contributions have had to be postponed to the July Issue:

The Growth of the Talking Machine Idea

By K. E. BRITZIUS

Gramophone Tone: A Theory of Instrumental Color

By GEOFFREY NICHOLSON

WATCH FOR THEM NEXT MONTH!

British Chatter

By H. T. BARNETT, M. I. E. E.

LONDON, May 1, 1927.

Paper Horns

THESE is no doubt in my mind that a gramophone horn or amplifier ought to be both free and flexible. There can be served no good purpose whatever in having it mounted with a fine front edge if it be not flexible, if the material of the horn is not to be thrown into undulations it is quite obvious that it cannot matter in the least by how much of its surface the horn is secured to the machine casing. The particularly good scale balance obtained with my "Peridulce," notwithstanding that it has a nice open acoustic system only three feet long, is due in part to the fact that the internal horn is made of only seven layers of brown paper subsequently thoroughly soaked in shellac varnish and dried. Such a horn is very flexible and when developing deep bass tone the vibrations can be felt with the fingers and their character appreciated by anyone.

When I was guard on the magazine at Didcot a brother officer from the O.D. brought in a stone deaf friend from the country one day because he thought this stone deaf man would be able to enjoy the music of my gramophone, the only way this man could detect any sound being by its action in producing vibrations that he could feel with his fingers. Directly he saw the machine he felt the pliability of the horn and nodded to his friend to signify "good." While he was still holding the edge of the horn I put on record after record and each of them won an approving nod signifying "good." At last I came to the cornet and grand piano record *Mattinata*, (Zono); he gave several approving nods while it was being played and when the playing was over he jumped up and turning to his friend wrote on a slip of paper "Particularly beautiful tone." This was in fact true and even today this record remains the most beautiful example of cornet and piano recording yet produced, while it would not have surprised me greatly to find that the super-sensitive sense of touch of a stone deaf man were able to get some idea of a tune from the vibration of a gramophone horn, yet I was enormously taken aback to find that he could know just as much about the music as myself, even to refinements represented by depth and beauty of tone and the incident impressed on me most vividly the importance of making gramophone horns of material that could not in any way by its own false vibrations impress any unpleasant quality upon the music rendered.

Just as true as that, it is no use mounting a horn freely unless it be made of material free to vibrate, is the fact that when we have got a flexible horn freely mounted in a cabinet then we must have free egress for the tone liberated from the outside surface of the horn material to get

into the room and for this reason if you are to obtain the best possible results you should have the whole front of the machine open, and also if possible you should put no bottom to it. You may hide the horn and interior of the cabinet by a screen or curtain of pleated Japanese silk without cloaking the tone to any discoverable extent.

In answer to several enquiries on the subject from both sides of the Atlantic—I am sorry to say that horns of the required kind cannot be bought and that if you want one you must make it yourself. This is an easy and inexpensive matter; I will describe how I made the horn for the prototype machine I constructed myself and then any amateur mechanic will easily see how the process may be modified to enable him to turn out any kind or size of horn desired. From a gramophone shop I borrowed a large wooden horn (a metal one would do) about 3 feet and 2 inches across the mouth. Then having cut ready for use a quantity of strong, firm brown paper $\frac{1}{2}$ inch wide at one end and two inches wide at the other I covered the wooden horn all over on the outside with some tin foil bought at a wireless shop and damped to make it adhere. Directly this was done and while the foil was adhering, pasting them with strong paste on both sides I built one layer of the brown paper strips, with overlapping edges, round the horn. As soon as this was dry I put another layer on, and so on until my horn was seven layers thick. When dry I cut it down lengthway, taking care not to damage the borrowed wooden horn beneath it, and then removing it from the mould I rejoined it at the split with three layers of pasted brown paper strip inside and outside. When this new junction was dry I cut off the rough front end of the horn to reduce its diameter to 15 inches and cut off the rough back end as the diameter of $3\frac{5}{8}$ inches was the right size to enable it to be fitted tightly upon the larger end of my metal tone-arm continuation. This done I bound it in place with strong laid cord and gave it soaking coats of shellac varnish inside and out until the surface was as smooth as glass. Commercially these horns are made on a collapsible mould (like a boot tree) so that they do not need to be cut and joined again, but of course this is not a device one would use for making a single horn.

A New Tone-arm

M. N. Gilbert of Arundel Street, Sheffield, England, have just put a very cleverly designed tone arm on the market here. It is shaped like a one turn bugle and is particularly useful for amateurs to use on machines having radically short acoustic systems. In the case of a two foot acoustic system machine it will bring the length up to three feet so that if a 65 min. soundbox is used quite good bass tone will result. These tone-arms are selling very freely and it would well pay any company to import them into or manufacture a similar one in America.

The Bass of the Scale Again

To H.C.B., Cambridge, Mass., and others:

In the first place many thanks for your good wishes for the opportunity to answer your enquiries. Yes, on both sides of the Atlantic there has been getting into the papers lately much back-stairs talk from the physical laboratory on the above named subject. Passing from one to another it has become increasingly misunderstood and garbled. Much of it has arisen from experiments that have been made with sets of records not made by musical instruments and containing musical tone but engraved with fundamentals free from harmonics produced by controlled electrical oscillations of determined rate. Such things are very useful in the physical laboratory but no matter what the outcome of experiments with them may seem to prove they do not concern the music lover in the least. He will have heard say Malcolm McEachern singing *The Mighty Deep* in the concert room, glorious bass tone produced by the 3 foot acoustic system of a man's chest and throat, then he will have heard the Vocalion record of the song reproduced on a good modern gramophone; 3 foot acoustic system recording and possibly 3 foot acoustic systems reproduction. In such a case what does he care whether McEachern's voice contains the pure fundamental or not, whether a 3 foot acoustic system can record a pure fundamental or a gramophone reproduce it? The man makes *bass music* and it *can* be recorded and reproduced truly. It is the music a gramophone user wants and he cares not a jot when the pedagogues tell him that it is impossible to record deep bass fundamental oscillations with 100 grooves to the inch on the record so as to match even feebly recorded treble oscillations in acoustic energy (the depth of the wave would have to increase in proportion as the number of waves to the inch decreases) it leaves him cold when the professors tell him that neither the microphone nor the acoustic recording horn and diaphragm can answer equally to pure oscillations of various vibratory rates when they are thrown into the air, he does not mind in the least if they tell him that any human ear is incapable of hearing fundamentals of very deep pitch and that many human ears are incapable of differentiating the highest harmonies of the fiddle from one another (much less even of hearing a mouse's squeak at all) he knows perfectly well that the music from an orchestra (oh, what short generating acoustic systems!) from the deep boom of the timpani to the highest harmony on the violin can be satisfactorily recorded and subsequently well reproduced by him on his gramophone.

Now passing from the subject of pure fundamentals we come to a more disturbing thing, a statement by a high critic that in the set of tone example records of orchestral instruments made by the Columbia Company the tone of the double bass does not come out, when reproduced on his gramophone, equal in vigour to that of some of the highest pitched instruments, and the worst of it is *he blames the gramophone*. Let him take a

microscope and count the number of waves of high pitch to the inch and observe their depth in relation to their length, and then let him do the same thing with the waves of low pitch, remembering that if they were proportionately recorded the depth of the wave should bear the same proportion to its length in both cases.

Because the conical disc loud speaker on the Panotrope shows more bass on a given record than does any soundbox and horn gramophone or loud speaker some people are prone at once to generalize and say that the big disc without a horn must necessarily be better for producing bass tone than the smaller diaphragm with a horn. As a matter of fact the reason the Panotrope is so good proportionately in the bass is because the mass attached to and operating the diaphragm is so great that it damps out a large proportion of the recorded treble.

I do most seriously contend that so far as and in the proportion recorded, a 65 min. soundbox and a three foot amplifier, or, to take another example, a 5 foot amplifier with a 50 min. soundbox will truly reproduce *music* with a correct scale balance.

Brunswick Records

Since I received *Freischutz* (Minneapolis Symphony Orchestra) I have played it repeatedly. Notwithstanding the flattering and most generous praise given to British orchestral recordings in America I cannot see that this is inferior to any of them, and undoubtedly it is superior to many.

The Viva-Tonal in America

To N.D.G., Kansas City, and others:

From the illustrations I see in the American papers it is coincident this machine is set in different and apparently superior cabinets in the States. But if the diagram N.D.G. sends me of the tone arm and track alignment of his \$300.00

machine is correct, then the motor is placed a little too far forward, assuming the tone arm to be the same on both sides of the Atlantic the needle, when the tone-arm is swung inwardly, should come to a point about 5-16 of an inch in front of the record spindle center if perfect track alignment is to be had. In some cases if the motor should in fact prove to be set a little too far forward, possibly sufficient correction might be got by altering the needle angle from 60 to 50 degrees. If this will not do the trick then the motor should be set back a little, even if the job costs several dollars for mechanic's time.

A Chamber Orchestra

A really unique set of seven 12 inch discs has just been issued by the National Gramophonic Society. Compositions dating from Corelli to Peter Warlock have been performed by a picked small orchestra under John Barbiroli and have been electrically recorded. Whatever may be said about the successes of the electrical system in obtaining really proportional presentments of the full orchestra I think everyone will agree that this desideratum has been more completely realized under the limitations herein set, and coupled with this is the real truth in string tone for which the Marconi recording is now famous.

Of the two "old-school" works I prefer the writing in the Corelli *Concerto for Christmas Nights* to the Mozart *Symphony in C major*. Corelli's work combines the placid sweetness of Handel in the "Pastoral Symphony" with greater invention, both in harmony and in treatment.

Of the works of the moderns I prefer Peter Warlock's writing in *Serenade for Strings*. His invention is just as wonderful as that of Debussy or Delius and he never permits it to drive him into purposeless wandering or to any Epsteinous malferinations.

Hands and Ears Across the Sea!

Contributions from Veterans in the Phonograph Industry

A SURVEY of the Past, Present and Future of the Phonograph would be very much incomplete without due tribute paid to Mr. Otto Heineman, President of the Okeh Phonograph Corporation, who has played such a large part in the Past of the Phonograph, is playing such an active part in the Present and who, unless we are very much mistaken, will continue to be a dominating figure in the phonograph world for a long time in the Future.

One can hardly even outline here all that Mr. Heineman has done for the phonograph. Passing over all the excellent accessories (Heineman mo-

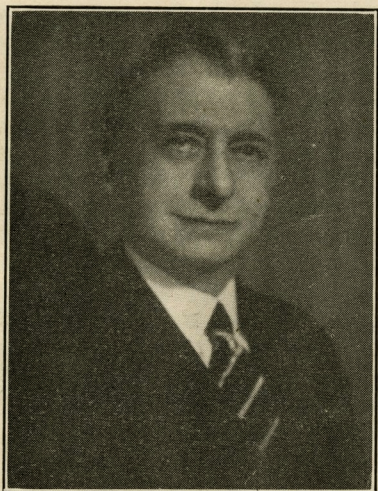
tors, needles, etc., products of the General Industries Co.), it was with the General Phonograph Corporation, now the Okeh Phonograph Corporation, that Mr. Heineman has made himself best known. In addition to all the many worthwhile domestic Okeh releases (to which our dance and popular music reviewer is forced to pay due credit each month), the recordings of the Parlophone Company in German, re-pressed by the Okeh Corporation under the Odeon label have done a service for music in America that can hardly be overestimated. Mr. Heineman was the *first* to make the entire nine symphonies of Bee-

thoven available. In addition, hundreds of other excellent works, ranging from Richard Strauss' masterpieces as recorded by Dr. Mörke to the current releases of the Marek Weber and Dajos Bela Salon Orchestras. In return, the Okeh dance and race recordings are re-pressed in Europe where the yenjoy a truly tremendous vogue.

Mr. Heineman has very kindly written a few words for this Survey Number telling of the beginnings of his career in the phonograph world:

"It will be twenty-five years—November, 1927—when I ventured into the phonograph industry.

"In a small retail store in Berlin, Germany, two friends of mine and I had a few Zonophone phonographs on consignment, I think altogether six phonographs, and I remember the day when I was the proudest man in the world because I had sold my first machine. My joy did not last long because the machine came back three days later, for it did not work right. However, we did not lose our courage even if we lost our money.



MR. OTTO HEINEMAN

"Three months later, we were in the wholesale business, buying small phonograph machines from a German manufacturer and trying to export them—and we did. Russia in those days was a great field and one of our export shipments went to St. Petersburg, now known as Petrograd. I think we sold about fifty machines which we bought from this German manufacturer and my two friends and I packed same and so the first export shipment left. Money was rather scarce with us in those days and we were waiting every day for a check from our St. Petersburg friends to cover this shipment,—so one day a letter arrived but no check and the explanation was that every machine in the shipment arrived in a broken condition—so we three partners decided that we might be good salesmen but we certainly were not good shipping clerks.

"A year later, still the same three young men bought the factory for whom we originally jobbed the phonographs and from this little beginning (I

think at that time the factory employed 25 men) arose a world wide phonograph company and this company today is a part of a still larger organization, the great Columbia Phonograph Co., which now dominates the world's market in phonograph records, with factories practically in every part of the world.

"There have been times in these twenty-five years when everybody thought and believed that something else would supersede the phonograph and the record and there have been times of great depression in our industry, but the industry came back every time stronger than before. The phonograph is an instrument to stay and no other instrument can reproduce music as beautiful and as natural as the phonograph, especially with its new system of reproducing and the new electrically-made records.

"I can only see a bright future for the phonograph and record industry in the world's trade."

And, indeed, we too believe in a bright future not only for the phonograph world in general but for the Okeh Corporation in particular, under the leadership of Mr. Heineman and the assistance of his able associates, Mr. Allan Fritsche, Vice-President, and Mr. William A. Timm, Manager of the Foreign Record Department. Nor should mention be forgotten of Mr. Heineman's ability to build up and keep a steadfastly loyal group of employees, who work for him as they would work for no one who did not command their personal friendship and respect.

This Survey Number of THE PHONOGRAPH MONTHLY REVIEW could lay absolutely no claims to completeness without at least a few words from a man well known to every phonograph enthusiast—by his works if not by name—Mr. J. S. Macdonald, a veteran of the highest standing and the widest experience in the phonograph world. For eighteen years with the Victor Talking Machine Company, it is to Mr. Macdonald that a large share of the credit goes for the wonderful recordings issued under his direction. Now connected with the Columbia Company, Mr. Macdonald is carrying on the same effective work which was so successful in his former connection.

The average person is hardly aware of the tremendous importance of the part played by the recording director. His name is not on the label of the record (more's the pity!), but it depends largely upon him whether or not the record will be successful. In addition to all the complicated and varied mechanical problems he must meet and conquer, he must also be a diplomat of the most finished type in order to get the best out of high-strung, temperamental artists. Mr. Macdonald's tactfulness and personality have worked wonders where oftentimes everyone else had given up in despair. The records to his credit represent more than the average listener ever dreams about!

We hope that sometime soon, when Mr. Macdonald writes his memoirs that the readers of the magazine may be privileged to be the first to see them in print. Of course, like Mr. Shilkret, he will be confronted by the difficulty of being unable to print many of the delightful stories he may tell in private conversation, owing to the position of the persons with whom they deal. But in spite of this, he must have much to tell that would be of absorbing interest and unusual value.

It is hardly proper for us to express the praise which we feel for the article which he has so kindly contributed to this issue, but we know our readers will share our appreciation of it to the full. We should like to mention, however, the

pleasure we have been given by Mr. Macdonald's splendid words for the Phonograph Society Movement. Such an endorsement of the movement by a man of Mr. Macdonald's standing, by one moreover who is of the more conservative group which must be thoroughly convinced of a thing's true value before making such an endorsement, is of course of particular pleasure to us and to everyone interested in the movement. And on the progress of what is called the higher class of music Mr. Macdonald's words are unusually significant and to the point. They deserve serious consideration by every music lover and phonograph enthusiast.

We are glad to have this opportunity of making Mr. Macdonald a little better known to the people who have admired and enjoyed his work for so long, and of expressing a little of our appreciation for his services to the cause of recorded music. Now in the prime of life and abilities, with qualities of personality that have made him the friend of the artists and everyone in the phonograph world that have come in contact with him, we expect many splendid things from him in the future. His record (and records) can hardly be equalled and we can safely prophesy as many more fine works from him to come as he has given us in the past.



MR. J. S. MACDONALD

THE most outstanding development in the record business in recent years is the recording of complete Symphonies by the leading orchestras of the world under the direction of the most celebrated conductors. In the early days of the industry, the last word in serious music was the "Holy City" by Stephen Adams. Contrast this with the complete recording of Beethoven's Ninth Symphony with soloists, chorus and Symphony orchestra. This illustrates as well as anything can, the enormous strides which have been made in the public's appreciation of music, for without this appreciation no company would be justified in furnishing recordings as tremendously expensive as these complete Symphonies are.

Another striking evidence of the growth of music appreciation is the fact that phonograph companies have issued many complete works for

String Quartet. This form of composition is perhaps the least familiar to the general public and requires a keener appreciation of good music than any other form. It is primarily designed to appeal to the real musician and music lover, and the fact that these records have found a large public to welcome them is sufficient testimony to the ever increasing number of those who know and love music in its highest form.

It is no doubt true that the radio broadcasting of Symphonic and Quartet works together with the delightfully illuminating talks on such works by Mr. Walter Damrosch has done much to stimulate the people's desire to have in permanent form the works which they have heard occasionally on the air, so that they may at any time have played for them by the cream of the world's orchestras, the choicest works of the masters interpreted by the greatest orchestral conductors.

I believe that it is only a question of time when no home will be complete without its collection of records of the world's best music. There can hardly be any doubt that the phonograph has been the most effective single agency in this remarkable development of music appreciation on the part of the American public. This is not meant to ignore the other agencies which have done noble work in this direction, such as the courses in our public schools, the rapid growth of the Music Week movement so ably conducted by the Music Industries Chamber of Commerce under the personal direction of Mr. Charles Tremaine, the radio broadcasting previously referred to, and last but not least, the formation of phonograph societies in different parts of the country composed of lovers of the better class of music. This last development is bound to have a decided influence on the character of the works issued by the various record companies. These societies give expression through magazines devoted to the cause of recorded music, to their sentiments regarding record lists which are furnished for their approval, and the record companies are quick to respond to the opinions so expressed.

There was a time when among music lovers, there was comparatively little respect for phonograph records of serious music, because in most cases the music was either poorly performed or poorly recorded or perhaps both, but that day has long gone by. At the present time with the production of records with practically no surface noise and with the musical performances beyond criticism, the phonograph user may have at his command at any time a duplication of the finest concert to be heard in any auditorium in the world.

Is there any reason to doubt, with these facts before us, that a library of Musical Master Works will soon be as much a necessary part of every American home as the works of Shakespeare or any other Master of Literature?

Of course, there has been during this development of Music appreciation, the constant flow of what is known as "popular music" which appeals to a more numerous and less discriminating pub-

lic than what is generally described as "good music." This condition is inevitable and must not be deplored because while it is true that much of the popular music of the day is trash, it is also a fact that everyone who is fond of music even in its lowest form is a prospective convert to the love of music in its highest form.

In the course of many years' contact with record users, it has been intensely interesting to watch the musical development of many who started in with no idea of anything beyond the most trifling popular tunes and who subsequently became ardent admirers of everything that is good in music. So, let us not bewail the flood of meaningless tunes which infest the night air but let us rather live in the hope that eventually those whose musical taste is the most elementary may be led by the various educational agencies which are constantly at work, to higher and better things.

J. S. MACDONALD.

Further instalments of Mr. Shilkret's MY MUSICAL LIFE have been deferred for two issues and are replaced by articles by Mr. Shilkret of special interest for our Survey and Patriotic Numbers. This month we are particularly pleased that he should write on modern electrical recording, a topic on which he is an acknowledged expert. Indeed he was one of the very first to solve the problems of placing the orchestra and soloists before the microphone in order to utilize the new process to the utmost. One only needs to listen to one of his records to comprehend to what extent he has mastered these problems.

For the July Number, Mr. Shilkret has promised to write an article on the late Victor Herbert, a personal friend of his and one on whom he can give much valuable material. We share Mr. Shilkret's regard and admiration for Victor Herbert, whose works we feel have never received the justice they fully deserve. From his intimate knowledge of the man and his works, Mr. Shilkret will give his readers a new and we trust more appreciative outlook upon one of the most distinctive and characteristic figures among American composers.

Modern Electrical Methods of Recording

IT seems a short time to me when we received our first impressions of electrical recordings. Almost unanimously and instantly we felt its marvellous possibilities.

Almost everything that had been learned about orchestration and recording seemed useless. The musician's favorite tricks in orchestration became obsolete; the recorders' art of handling the recording horns had no more value.

What was our guide? The ear, of course. But even this had to undergo changes. Hearing the electrical recording on the old type of talking machine was disconcerting, and for a while results

were slow and painful. Then came the full-chested tones of the new phonograph—the Orthophonic—a new world of tone quality which reproduced, or, as some prefer, recreated the softest sound—we might say our breathing—up to the peal of 600 voices—the great organ and orchestra. In fact, this new instrument and its recordings have no limits!

Naturally, we worked hard, and I will never forget our first few months of trying to master this great force. Its very power sometimes acted as a boomerang. At last we commenced to see daylight. We learned to know its moods. We became almost as intimate and affectionate with our "Mike," as we call the microphone, as we had been with the horns used in the mechanical recordings days.

No doubt you will be interested to know that our first successful recordings were with the symphonic orchestras, large choirs and whispering vocalists. Then came the Salon Orchestra which improved immensely over the old recordings, after most of us were convinced that this new way of recording an intimate style of orchestra would never do at all.

The piano quality of the new recordings, while not perfect, is surely superior to the old recordings. The tenor voice gave us plenty of grief for a while. At first they sounded rather thick, like baritones. At times, hollow; but all voices finally were conquered. And to think that all this has happened in about one year and a half.

Before closing, I want to mention the results that we have received with the concert organ, the recordings of which was hardly possible before the new method. The old records were indeed but poor imitations of the glorious instrument. The new records have given that same instrument a new tone quality, which is little short of miraculous. Every tone, every nuance is possible to record in the electrical process of reproduction on the Orthophonic. Take any Victor organ record and listen to it, and you will understand what I mean.

But why speak of any special type of recording. The future holds infinite possibilities for us. Science and art have combined into a glorious duet which will develop into a symphony of human endeavor—who knows that the so-called music of the universe may not become more than a poetic phrase? Probably the first understanding with strange worlds may come through the universal tongue—Music, introduced through science.

NATHANIEL SHILKRET.

The following article is by Mr. George C. Jell, noted for his connection with the Masterworks Library of the Columbia Company. Mr. Jell's picture and an account of his career were published a few months ago. As always, he has words of value and interest to every music lover.

TO my way of thinking no period in the history of the recording industry has contained so much that is encouraging to those who have the welfare of recorded music at heart as the past four years.

Reviewing recently my association with recording affairs extending over nineteen years, one of the outstanding facts seemed to be, that up to the close of the war and the period of readjustment following it, music was, more than anything else, a casual and incidental thing in the phonograph industry. This is not to say that many compositions of genuine musical merit had not been recorded and issued. There is no blinking the fact, however, that these were incidental to the name and fame of celebrities ranging from first class to much lower, whose public careers rendered them valuable as recording assets. This subordinating of the musical aspect naturally led to more or less haphazard programs or programs based mainly upon expediency.

With the re-establishment of normal conditions, and a reasonable degree of prosperity, however, it became slowly but certainly evident that somewhere, somehow and in some mysterious but radical manner, there had eventuated a two-fold change. One aspect of this change was manifested in a not too articulate pronouncement from the public that it was receptive to something larger and more definitely worthwhile in musical reproduction; the other was a slow and scarcely more articulate conviction on the part of the manufacturing companies that perhaps there was something after all in this idea of recording and making available to the public the larger works of music, unedited, authoritatively and authentically interpreted, but primarily to be issued as music *per se*, to stand or fall as such. One thing for a certainty was recognized, namely: that the basing of a musical business upon compositions ranging from small concert pieces, encore numbers, operatic excerpts, etc., at the top, to the entirely frivolous things lower down, was no longer adequate to a public that had outgrown its

swaddling clothes, musically speaking, and knew at least to some extent what it wanted.

The true underlying causes of this new orientation seem to me to be rather too intricate and to go back too far to be susceptible of detail in a fragmentary sketch. One concrete result of it is that distinguished and ever growing musical record library, the "Columbia Masterworks Series," now known wherever, on this continent, musical recording is talked of. It is my understanding, however, that the subject of this issue is the past and the future, rather than the present.

As to the past, there is doubtless plenty that could be said in the way of reminiscence, grave and gay, but that is another story for another occasion. The past has already taken care of itself, fortunately for some of us, not so fortunately for some of the rest of us. The main thing about the past, and one of the most comforting things about it, in my estimation, now and always, is that it is past.

As to the future—what famous conductor (or was it impresario) said, so many years ago, "They don't like Wagner! then they shall have him until they do." Fortunately—and this is the most encouraging aspect of the whole situation—it is not necessary to say anything of this sort in America today; no such attitude is necessary in the further issuance of those great works which will continue the traditions of the Columbia Masterworks Series as not only the most ambitious, but likewise the most conspicuously successful endeavor of its kind to date. With over sixty important works in it, it has, one might say, merely been given a good start. Its future is all before it. I wish I were as confident of the future of all other things with which I am concerned as I am of this.

GEORGE C. JELL.

Recorded Symphony Programs

With the closing of the concert season, the flood of programs arriving at the Studio has begun to slacken, but many of the post-Centennial concerts are of considerable interest. In Philadelphia, Dr. Stokowski evidently feared that the balance has swung too strongly towards the classics, so he prepared a modernist program for his concerts of April 1st and 2nd, as follows:

Koutzen: Poeme-Nocturne, "Solitude"
Hindemith: Piano Concerto
Malipiero: Sul Fiume del Tempo
De Falla: Nights in the Gardens of Spain
(Soloist: Walter Gieseking)

The following week the balance swung back again to a combination of classical and modern composers:

Loeffler: Memories of My Childhood
Varese: Arcanes
Handel: Water Music
Bach: Preludes in B minor and E flat minor
Bach: Passacaglia

While on the subject of Philadelphia programs, we should add the "Request" program of April 29th:

Beethoven: Overture to Lenore, No. 3.
Beethoven: Symphony No. 5
Wagner: Overture to Die Meistersinger
Bach: Toccata and Fugue in D minor

The Third Leonora Overture also figured on the program of a Pension Fund Concert of the Halle Orchestra in Manchester, England, together with the Seventh Symphony and a Wagner miscellany, including the Faust Overture, Good Friday Music, Venusberg Music, and Meistersinger Overture. On April 2nd there was a special performance of Handel's Messiah with the Halle Chorus augmented to 500 voices.

At the final concert of the season by the Los Angeles Philharmonic Beethoven's Eroica Symphony was played in commemoration of Walter Henry Rothwell, the former conductor. Also on the program were: Weber's Euryanthe Overture, Strube's Fantastic Dance for Viola and Orchestra, and Respighi's Pines of Rome. Emil Oberhoffer was the Conductor.

The final Minneapolis Concert had the following program:

Smetana: Overture to the Bartered Bride
 Donizetti: Una furtiva lagrima
 Handel: Sound the Alarm
 Rimsky-Korsakow: Flight of the Bumble Bee and Lament of the Banished Tsarita from Tsar Sultan
 Wagner: Walther's Prize Song
 DeLamarter: Symphony No. 2 (after Walt Whitman)
 Tchaikowsky: Symphony No. 4

(The soloist was Richard Crooks; Mr. Henri Verbrugghen conducted.)

In Boston, Mr. Koussevitzky also played Loeffler's Symphonic Poem, Memories of My Childhood, which also figured on a Philadelphia program. At the same concert (April 15th), Converse's fantasy, Flivver Ten Million (inspired by the familiar legend, "The ten millionth Ford is now serving its owner") was given its first performance. Tchaikowsky's Fifth Symphony and the Scarlatti-Tommasini Sonatas were also played. For April 22nd, the program was:

Chadwick: Ballade, "Tam o'Shanter"
 Sessions: Symphony in E minor (first performance)
 Strauss: Death and Transfiguration
 Strauss: Salome's Dance

The program for the final concert, April 29th, included:
 Beethoven: Overture to Leonore, No. 3
 Dukelsky: Suite from Ballet, Zephyr et Flore
 Aubert: Habanera
 Wagner: Ride of the Valkyries
 Brahms: Symphony No. 1

Of the above works, Loeffler's Memories of My Childhood, the Scarlatti Sonatas and Aubert's Habanera might be mentioned as future choices for recordings. The Symphony by Roger Sessions is a striking work, but of course one that would hardly be a well-advised recording choice at the present stage.

The opening program of the Pops, conducted by Alfredo Casella, was:

Bizet: Prelude to Carmen
 Schubert: Two Marches (orchestrated by Casella)
 Respighi: Fountains of Rome
 Wagner: Prelude to Die Meistersinger
 Rossini: Overture to Cinderella
 Verdi: Three Dances from Othello
 Casella: Italia Rhapsody
 Skilton: Indian War Dance
 Sibelius: Valse Triste
 Rimsky-Korsakow: Spanish Caprice

At later concerts such interesting works as Honnegger's Pacific 231, Rimsky-Korsakow's Scheherazade, Ravel's la Valse, and a number of works by American composers have been given.

Owing to the fact that many new Wagnerian recordings have recently been made abroad but have not yet been issued here, it has been decided to keep the Wagnerian lists until next fall, for the special Wagner issue. This feature, Recorded Symphony Programs, will be resumed then with some new and interesting developments upon which we will be working during the summer.

It will be remembered that Mr. Henry F. Gilbert was to take charge of this feature when it was first announced, but his illness made this impossible, and it was necessary to prepare all the material at the Studio itself and time was not

available to do much elaborating upon the idea. We trust that our readers have not been disappointed and we promise that next season we shall be able to add considerably to this feature's interest and value. Suggestions, of course, will be welcomed.

Our most cordial thanks are due to the Managers of the various orchestras who so kindly sent in programs and co-operated with us in every possible way. We must also praise the various Conductors for their excellently chosen and balanced programs, many of which made us long to be at the actual concerts in person. Certainly musical America owes much to its wonderful orchestras and the many and varied works which are given during the season. The standard works are given adequate representation and yet modern and novelty compositions are given a fair hearing.

It is to be hoped that all music lovers will attend the concerts of their local Symphony—and then derive a double benefit from the music by playing the works over again and again in their homes on the phonograph.

(To be continued next fall)

Recorded Remnants

FOR this season at least, Beethoven is through, and I cannot help but feel that it is a great blessing. I consider it a gross injustice to any composer to celebrate his anniversary by the wholesale playing of his works all over the world. And I am drawn to this conclusion for two reasons: First, there are bound to be many indifferent if not actually bad performances of his works. When I think of the number of times that the Moonlight Sonata must have been played, in this country alone, by budding young pianists, my hair stands on end! And in the second place I do not think it fair to dig up a lot of forgotten works that have not been heard for fifty years, works that, if the composer were alive today, would, no doubt, be destroyed. And (why should I not admit it?) I am just a bit tired of hearing and hearing about Beethoven. So much of one composer, no matter what place he may fill in musical history, cannot help but choke a little. Those of us who have bought the grand output of records that have followed in the train of the centennial (or should I say, "have preceded the train"?) stand in the position of a very definite advantage from one point of view at any rate: When we want Beethoven, we have at our command only the very best performance and interpretations.

All of this now leads me to wonder what will be our next shower. The various companies have given so much time to Beethoven that they have very nearly exhausted the possibilities. This is in particular true of the Columbia Company, and I am looking forward with much interest to the direction toward which they will turn the micro-

phone in the near future. I have a secret hope that it may be toward Mozart, and I cannot help but think that this would prove a profitable move for them, besides being a most interesting one for us.

I find that at this particular time of the year many of my very good friends are turning their attention from records to golf, and I cannot say that I blame them. I have often thought that I should in some way like to have the caddy carry along with us a small portable machine. As I take my stance and carefully address the ball on the first hole he would put on the record of "The Ride of the Walkure"; as I take out my putter on the first green, "The Entrance of the Gods into Vallhalla"; as I slice out of bounds on the second hole, some little bit from "The Damnation of Faust"; and finally, as I come dragging in on the eighteenth, "The Funeral March" from Gotterdammerung.

I have recently gotten some very good Parlophone Harpsichord records made by Anna Linde. Not only is the recording almost perfect, but the charm of Scarlatti on this instrument has captivated me. I wish that we would get many more of them. In my opinion, the recording is much more faithful than that in the Landowska records made by Victor. I do not mean to say that the Victor records are not very fine. They are, and I can only hope that we will soon see more of them too. The new recording has for the first time given us the real harpsichord.

While in Europe this summer, although our trip is to be a flying one, I hope that I will be able to line up the situation so that we can regularly have intelligence as to what is going on.

VORIES.

Record Budgets

By ROBERT DONALDSON DARRELL

This month sees the release of an unusual number of orchestral records of the "lighter" sort, selections of excellent use in educational and appreciation work. On the whole, however, there is a smaller range of choice than in the last few months and consequently fewer budgets.

WAGNERIAN

Ist Wagner Album—Siegfried Idyll, Flying Dutchman Overture, Venusberg Music, and Parsival Transformation Scene (Bruno Walter—Royal Philharmonic); Rhine Daughters' Song (Wood—N.Q.H.) Columbia Masterworks Set No. 68—8 D12s Alb. \$12.00

ORCHESTRAL

*Debussy: Iberia (Paul Klenau—Royal Philharmonic) Columbia Masterworks Set No. 67—3 D12s Alb. \$4.50
Suk: Fairy Tales and Dvorak: Slavonic Dance No. 1 (Stock—Chicago Symphony) Victor 6649—D12 2.00
Delibes: Coppelia Ballet and Massenet: Dernier Sommeil de la Vierge (Verbrugghen—Minneapolis Symphony) Brunswick 50087—D12 2.00
Liszt: Liebestraum and Rubinstein: Kamennoi-Ostrow (Bourdon—Victor Symphony) Victor 35820—D12 1.25

\$9.75

WALTZ

Strauss: Roses from the South and Wine Women and Song (Stock—Chicago Symphony) Victor 6647—D12 \$2.00
Lehar: Merry Widow and Count of Luxembourg (Frank Black Orchestra) Brunswick 20052—D12 1.00
Waldteufel: Goldshower and My Dream (Dajor Bela Orchestra) Odeon 3196—D12 1.25
Strauss: Weiner Blut and Over the Waves (Jacques Jacobs Ensemble) Columbia 50042-D—D12 1.25
\$5.50

LIGHT ORCHESTRAL

Thomas: Overture to Mignon (Stock—Chicago Symphony) Victor 6650—D12 \$2.00
Herold: Overture to Zampa (Wood—N.Q.H.) Columbia 7125-M—D12 1.50
La Serenade and Venetian Barcarolle (Edith Lorand Orchestra) Odeon 3198—D12 1.25
Liebestraum and Kamennoi-Ostrow (Bourdon—Victor Sym.) Victor 35820—D12 1.25
\$6.00

Kreisler: Caprice Viennois and Delibes: Coppelia Ballet (Herz—San Francisco Symphony) Victor 6583—D12 \$2.00
Delibes: Coppelia Ballet (Verbrugghen—Minneapolis) Brunswick 50087—D12 2.00
Suk: Fairy Tales and Dvorak: Slavonic Dance (Stock—Chicago) Victor 6649—D12 2.00
Merry Widow and Count of Luxembourg Waltzes (Frank Black Orchestra) Brunswick 20052—D12 1.00
\$7.00

INSTRUMENTAL

Tchaikowski: Andante Cantabile and Haydn: Theme and Variations (Elman String Quartet) Victor 6634—D12 \$2.00
*Debussy: Reflets dans l'eau and Stojowski: Chant d'amour (Paderewski) Victor 6633—D12 2.00
\$4.00

LIGHT INSTRUMENTAL

All Alone and Always You're Near (Sascha Jacobsen—Violinist) Columbia 130-M—D10 \$.75
Ketelbey: In a Persian Market and In a Monastery Garden (Reginald Foort—organist) Victor 35821—D12 1.25
Love Waltz and I'm Falling in Love (Fradkin—violinist) Brunswick 3514—D10 .75
Milde: Sulamith and Samun (Dajos Bela Orchestra) Odeon 3197—D12 1.25
\$4.00

CHORAL

America and Star Spangled Banner (Columbia Chorus) Columbia 50041-D—D12 \$1.25
Celestial Voices and Jesus Lover of My Soul (Dayton Westminster Choir) Victor 20468—D10 .75
Negro Spirituals (West Va. Inst. Glee Club) Brunswick 3497-8—2 D10s 1.50
Men of Harlech and All Through the Night (Royal Mt. Ash. Choir) Columbia 986-D—D10 .75
Gems from The Bohemian Girl (Victor Light Opera Co.) Victor 35819—D12 1.25
\$5.50

OPERATIC

Boris Godounow—In the Town of Kazan and Prince Igor—Song of Prince Galitzky (Chaliapin) Victor 1237—D10 \$1.50
Mefistofele—Dai campi, dai prati and Giunto sul passo estremo (Beniamino Gigli) Victor 1239—D10 1.50
Faust—Flower Song and Don Carlos—O don fatale (Margarete Matzenauer) Victor 6618—D12 2.00
\$5.00

VOCAL

When Twilight Comes and I Passed by Your Window (Marie Morrissey) Brunswick 10271—D10	\$1.00
Jesus Saviour Pilot Me and When They Ring the Golden Bells (Oscar Seagle) Columbia 131-M D10	.75
Twilight and My Little Nest (Maria Jeritza) Victor 1234 —D10	\$1.50
Piscatore 'E Pusilleco and Guappana (Tito Schipa) Victor 1236—D10	1.50
Aloha Oe and Nightingale Song (Hulda Lashanska) Victor 1235—D10	1.50
	\$6.25

DEBUSSY (including recent releases)

*Iberia (Paul Klenau—Royal Philharmonic) Columbia Masterworks Set No. 67—3 D12s Alb.	\$4.50
*Reflets dans l'eau (Paderewski) Victor 6633—D12	2.00
Clair de lune and Toccata (Grainger) Columbia 7124-M —D12	1.50
*La plus que lente and Girl with the Flaxen Hair (Jascha Heifetz) Victor 6622—D12	2.00
	\$10.00

DANCE

*More We are Together and Don't We Get Along (Reser's Jazz Pilots) Okeh 40812	\$.75
*Hallelujah! (Shilkret—Victor Orchestra) Victor 20599	.75
Red Lips and Collette (Leo Reisman) Columbia 973-D	.75
Delirium and Doll Dance (Carl Fenton) Brunswick 3519	.75
Doll Dance and Red Lips (Mike Markel) Okeh 40805	.75
Russian Lullaby and For You and Me (R. W. Kahn) Victor 20602	.75
My Co-Ed and Destiny (Cole McElroy) Columbia 928-D	.75
A Lane in Spain and I'll Just Go Along (Vincent Lopez) Brunswick 3517	.75
	\$6.00

UNUSUAL

*More We Are Together (Harry Reser's Jazz Pilots) Okeh 40812—D10	\$.75
Proud (Schonberg) and Who'll Buy My Violets (Gypsy and Marta) Columbia 921-D—D10	.75
Suk: Fairy Tales and Dvorak: Slavonic Dance (Stock— Chicago Symphony) Victor 6649—D12	2.00
Cancion del Botero del Volga (Juan Pulido) Victor (Mexican) 79279—D10	.75
In Odess in Odess (Abe Schwartz Orkester) Columbia 8131-F—D10	.75
	\$5.00

FOREIGN

A Quiet Night at the Flanagans (Flanagan Bros.) Columbia 33156-F—D10	\$.75
Alte Kamaraden Marsch (Musikkorps der III Preuss Nachrichten-Abteilung) Odeon 10437—D10	.75
Leti soka pekny ptak (Saxofon Orchestra Zpevem Vojenska Muzika) Odeon 1730—D10	.75
Potpourri over Svenska Spelmanslatter (Ezerstams Orkes- ter) Odeon 19210—D10	.75
Die Boibriken Chasseneh (Boibriken Kapelle) Colum- bia 8129-F—D10	.75
Slovenska Svadba (Andrej Gellert and orchestra) Victor 79276-7—2 D10s	1.50
Polka W Naszem Kraiu and Wale Weselne Zwony (Orkiestra Witkowskiego) Victor 79271—D10	.75
	\$6.00

Electrical Reproduction

By ELMER C. NELSON

of The Brunswick-Balke-Collender Company

IN the opinion of the writer of this article, the statement made by one of our leading phonograph manufacturers almost two years ago that we must look to the electrical field for

the future important developments in the way of sound recording and musical reproduction, unquestionably is true.

The problem of recording and reproducing music is primarily one of mastering the physical elements of music. A brief study of the physical side of music will show us why the new inventions accomplish what the old could not.

We are apt to think of music in terms of its effect on our emotions and forget that music has a physical side as definite as that of any material thing and that the numerous variations of musical tone are wholly the result of variations in this physical form. Physically music is a combination of sound waves. Every musical instrument is a vibrator—whether it be the vocal chords of a singer, the strings of a piano, or the column of air in the organ pipe. By vibrating it creates invisible sound waves which travel through the air in all directions. When these waves reach the ear, they cause the ear drum to vibrate and the vibrations are carried through the delicate mechanism of the ear and by nerves to the brain, where they are translated into the experience of music.

Whenever exactly the same vibrations are sent forth into the air, the same sounds will be heard by the ear, so the perfect reproducing instrument is one which can recreate identically the same sound waves which the artist in singing or playing created.

It is our intention to discuss in this article only reproduction. Contrasting methods of recordings have already been discussed in the first issue of your magazine and we have seen that by a process of "Electrical Photography" it is possible to impress on the record an exact counterpart of the art of the musician.

Let us consider now the two methods of recreating sound, the mechanical method and the new electrical method. Since perfect reproduction depends upon accurate recreating of sound waves, we must first understand some of the characteristics of these waves. Sounds created by different musical instruments vary in many ways, but all differences in sound are caused by variations in three distinct characteristics of music, volume—pitch—and quality.

Strike a piano key lightly and you hear a soft tone. Strike the same key heavily, the sound is louder—but by actual count, the strings vibrate exactly the same number of times per second in both cases. The difference we find is in the space through which the strings travel—the greater the space the louder the tone. This is true of all instruments—the greater the size of the vibration, the more volume to the resulting sound.

Pitch depends upon the frequency of the vibration. A thick string of a given length vibrates less rapidly than thin string of the same length. A short string vibrates more rapidly than a long one. This is true of any vibrating object. Not only the length and size of the vibrating object, but also its tension, affect the frequency. Frequency is expressed in number of vibrations per second, the range of sound extending from a low

frequency of 16 vibrations per second to a high frequency of 21,000 vibrations per second, but the musical range extends from 16 vibrations per second to 10,000 only.

Within certain limits the phonograph or mechanical instrument can have fairly accurate control of both volume and pitch,—but there is another characteristic of music which is of utmost importance.

If you strike a certain key of a piano, you get what you would call a piano tone. You may play the same note on a violin and although the volume and pitch are the same, the sound is different. It is a violin tone. These tonal differences which distinguish one instrument and one voice from another, are explained as quality or timbre and are determined by variance and prominence of overtones. It is the variance in overtones, too, which distinguishes the great artist from the ordinary, and the ability to catch and recreate the quality of the artist is all important to correct reproduction. If it were possible to eliminate overtones from music, we could not tell violin music from piano music or the bass voice from a soprano; all instruments would give out only thin tones and there would be no difference between the playing of an ordinary pianist and an artist like Hoffman, Paderewski, or Friedman.

Overtones are caused by segmentary vibrations of the string or column of air. A string vibrates as a whole and at the same time each half also vibrates exactly as though it were a separate string half as long. Naturally the shorter segments vibrate more rapidly and a tone is created higher in pitch. In the same way each quarter vibrates and further subdivisions go on creating further overtones, all of which modify the original tone. As the segments of the string become smaller, the vibrations become more rapid until the sound has gone beyond the range of audibility. Although the higher overtones may not be audible to the ear, they influence the sound waves and affect the quality of the fundamental tone. If we cannot accurately reproduce these delicate overtones, we cannot recreate music with the color and individuality of the artist. It is quite essential, therefore, that our reproducing instrument must be as sensitive as the ear which it serves.

The mechanical reproducing instrument because of its construction cannot be said to equal the ear in sensitivity, although there has been a decided improvement in their construction in the past few years. The phonograph or mechanical instrument depends on its reproducer to recreate sound. The reproducer is constructed with a diaphragm to which is attached a stylus bar. The needle following the groove of the record flexes the diaphragm through the leverage of the stylus bar causing it to vibrate, the vibrations of the diaphragm in turn creating the sound waves. These sound waves are then magnified by passing them through a tone arm and horn. Thus, by mechanical means, a needle communicates through the diaphragm, the vibrations cut on the record and the diaphragm's vibrations are mechanically directed through a horn.

The main reasons why the mechanical reproducer cannot accurately recreate sound waves are these;—Rigidity of the diaphragm. The diaphragm is usually of a metal composition or mica held rigidly in place around the edges. Its function requires that it be resilient. It should be pliant enough to follow slight movements of the needle but must be stiff enough to spring back for the next vibration. Consequently the diaphragm ordinarily used does not represent the most responsive diaphragm that it is possible to make, but one that has a certain possible degree of sensitiveness. In other words the diaphragm is a compromise and is usually characterized by its over-rigidity.

In addition, the diaphragm has a tendency to vibrate in segments, thus creating a sound of its own. When these segmentary vibrations are prolonged, it results in distortion or what we know as blast. The inevitable result is that a diaphragm cannot recreate sound waves of low and high frequency accurately.

Theoretically, amplification should be by means of the vibration of the air column in the horn not by vibrations of the horn itself. However, in practice it is not possible to make a horn that will not vibrate without absorbing considerable of the fundamental tones, so we have in the amplifying chamber a compromise also. The horn in addition to amplifying the vibrations of the air adds its own overtones.

Another serious drawback to mechanical reproduction is the inability of the phonograph to effectively provide natural means of volume modification. To render volume to suit the various needs either the sound waves must be muffled or the needle of different size must be used.

Electrical methods enable us to reproduce accurately and without loss what is on the record. Electrical reproducing instruments will reproduce all musical sounds even beyond the range of audibility. The Panatrope was the first of these and did away entirely with reproducer, tone arm, and tone chamber. In the Panatrope, sound waves do not originate in the instrument but in the room where the instrument is played. In place of a reproducer a Magnetic Pick Up is employed. A metal reed is suspended between the poles of a magnet and when the needle has been screwed into this holder, it becomes part of this reed. The slightest movement of the reed generates an electrical current in the wires coiled about the poles of the magnet. Since the reed moves with the needle following the cut of the record, the variations generate an electrical current corresponding with the original vibrations which causes the record to be cut. This weak current is carried through wires to an amplifying unit where it is amplified to the desired strength, thence to the cone in the front of the instrument, where the sound waves are created and sent out in all directions.

The cone consists of a parchment cone to which is affixed a small coil of wire. The coil is sus-

(Continued on Page 390)

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FRANCK	
10 Symphony in D Minor; in 8 parts	6.00
33 Sonata in A Major, for Violin and Piano; in 8 parts	6.00
GRIEG	
31 Sonata in G (No. 2), Op. 13, for Pianoforte and Violin; in 6 parts	4.50
HAYDN	
28 Symphony No. 6, in G Major (Surprise Symphony) in 5 parts	4.50
22 Quartet in C Major, Op. 76, No. 3 (Emperor Quartet) in 6 parts	4.50
7 Quartet in D Major, Op. 76, No. 5; in 6 parts	4.50
HOLST	
29 The Planets; in 13 parts	10.50
LALO	
14 Symphonie Espagnole, for Violin and Orchestra, Op. 21; in 6 parts.....	4.50
MENDELSSOHN	
43 Trio in C Minor, Op. 66; in 8 parts	6.00
MOZART	
42 Symphony No. 35, in D, Op. 385; in 6 parts	4.50
4 Symphony No. 39, in E Flat, Op. 543; in 6 parts	4.50
11 Concerto in A Major, for Violin and Orchestra, Op. 219; in 8 parts.....	6.00
25 Sonata in A (No. 17), Op. 526, for Violin and Piano; in 6 parts.....	4.50
20 Quintet in G Minor, Op. 516; in 6 parts	4.50
8 Quartet in C Major, Op. 465; in 8 parts	6.00
21 Quartet in B Flat Major, Op. 458; in 6 parts	4.50
SAINT-SAENS	
17 Le Carnaval Des Animaux; in 6 parts	4.50
44 Concerto in A Minor, for Violoncello and Orchestra. Op. 33; in 6 parts.....	4.50
SCHUBERT	
41 Symphony No. 8, in B Minor (Unfinished) in 6 parts	4.50
18 Quintet in A Major (Forellen Quintet), Op. 114; in 9 parts.....	7.50
40 Quartet No. 6, in D Minor; in 8 parts	6.00
R. STRAUSS	
15 Tod und Verklarung, Op. 24; in 5 parts	4.50
16 Le Bourgeois Gentilhomme; in 6 parts	4.50
TCHAIKOVSKY	
5 Symphony No. 6 (Pathetique), Op. 74; in 8 parts	6.00



COLUMBIA PHONOGRAPH COMPANY, 1819 Broadway, New York City



Columbia NEW PROCESS Records

MADE THE NEW WAY — ELECTRICALLY, VIVA-TONAL RECORDING. THE RECORDS WITHOUT SCRATCH.

(Continued from Page 387)

pended between the poles of an electro magnet and as the current generated in the pick-up passes through this coil, it reacts against force of the magnet causing the cone to move back and forth, thus producing sound waves.

There is a vast difference between the movement of the reproducer diaphragm and the movement of the cone. In the reproducer, the movement one way only is caused by a flexing of the diaphragm by the stylus but the resiliency of the diaphragm must be depended upon to complete the vibration. In the cone, the action both ways is wholly the result of magnetic attraction and repulsion.

The sound waves emanate from the cone and are not first confined as in the phonograph horn and come in contact with no surface whatsoever, but act directly upon the air, eliminating all possibility of distortion or artificial tone.

This briefly describes the electrical method of reproduction, a method which will enable the recreation of musical sounds in their exact proportions, a method that in a few months has been made possible the rendition of music in the home with beauty that mechanical instruments will never equal.

Truly all important future developments in this art will come from the electrical field.

Correspondence Column

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department, THE PHONOGRAPH MONTHLY REVIEW, 64 Hyde Park Avenue, Boston, Mass.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

With all due credit to Captain Barnett and his fine steel needles, please permit me to dissent most emphatically. I've tried them all, fibre, permanent, semi-permanent, spear-point, tungstone, and steel (fine to heavy) and there is only one that stands every test. A medium steel needle of perfect make, used once only, solves all needle problems.

Recently a phonograph man tried to convert me to "loud" steels with some story about the needle fitting the groove better and so giving better reproduction with less wear. Tommy-rot! Nothing ruins a record as quickly as a heavy needle, except perhaps too much weight on the record (Captain Barnett's figures here are excellent indeed). Some of the semi-permanent needles of various compositions do not seem to wear unduly if they are carefully watched, but the tone, to me, is unpleasant. Mediums cannot be surpassed either for tone or for kindness to one's records. Mine show no signs of wear even after most constant use and sound better than when I first got them. Perhaps they are burnished as the Captain would say; at any rate they are in perfect condition and needles that will keep them so and still give me perfect reproduction are the ones to keep using.

San Antonio, Mexico.

"NEEDLE ANGLER."

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Regarding a recent letter in your columns concerning piano records by George Gershwin, I should like to inform you of two recent releases of his by the American Columbia Com-

pany. His own arrangements of Do-Do-Do and Clap Yo' Hands are on one, and Maybe and Someone to Watch over Me on the other. Not only is the piano recording of the justly praised Columbia standard, but the playing itself is a thing of joy.

Here, and most particularly in Clap Yo' Hands we have jazz raised to something which combines both the elements of authentic folk music (of this modern age!) and a really characteristic American idiom. It is unfortunate that you have not given them mention (perhaps you failed to receive them for review) for I am sure "Rufus" would find as much in them to praise as I do.

New York City, N. Y.

K. THOMASSON.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

May someone who's not a musician at all butt in a minute among you students and experts? Perhaps you have forgotten that the phonograph isn't for music altogether. The old "comics" and recitations are pretty far apart lately—it did me good to see Cohen at his telephone again a little while ago—and it honestly seems to me that there might be some more done along this line. How about Will Rogers on records? Or Joe Cook or Earl Carroll's Vanities? And not only comedians, why not a continuation of records by famous people? Not only presidents, but all sorts of people in the public eye. Even the Brunswick Newman Travel Talks meant as much to me as all the Beethoven Symphonies seem to mean to the rest of you!

Butte, Montana.

A. M. McM.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Following some personal correspondence with you, perhaps you will permit me to repeat some of my previous remarks in a form which may be used for publication in the magazine's Correspondence Column. I trust you will see your way clear to publishing this letter, as I believe the topic it touches upon to be one of general interest to all readers of the PHONOGRAPH MONTHLY REVIEW. Of course, you will be at perfect liberty to add to it some editorial comment of the nature you have already expressed to me by personal letter.

I have at several times submitted to you for publication reviews of various recordings and you have invariably returned them to me with the comment that no reviews were written by persons not on the regular staff of the magazine. Granted that the one review of an orchestral work I sent you did not represent an "expert opinion," still the others of sonatas I honestly believe were. I have specialized on this particular form of composition in recorded form and venture to claim that my opinion carries some weight on such works.

Of course I do not for a moment dispute your right to accept or reject contributions as you please, but I do seriously question your policy of printing reviews only by members of your staff.

"AMATEUR REVIEWER."

Editor's Note: At our own request, the author of the above letter prepared it for publication in this column, for we agree with him that this is a topic upon which some light deserves to be shed. From the beginning of the magazine we have been deluged with "amateur reviews"; in fact, it has seemed as though every enthusiast thinks he was born to be a reviewer of records! Many of these are indisputable experts in their field; our friend above has a fine collection of sonatas and if he accepts our suggestion to contribute an article on them, we can promise our readers something of true value and interest. But reviewing is a different story.

In the first place a reviewer must not only be an expert—both in music and on the phonograph and records, but he must have a thorough knowledge of all the important recorded works of the past and present. He must have all the catalogues (foreign as well as domestic) at his finger tips. All this in addition to his actual writing ability. But beside all this, the reviews must have some basis of uniformity. It is useless to hail one work as the greatest thing out one day, and another the next. Comparisons must be made, as exemplified in the Beethoven Summaries in the April issue.

Few people realize the amount of work that went into those summaries, for not only must the new works be heard and estimated, but the old ones had to be known thoroughly beforehand. Take for example the remark, "The Polydor acoustic versions of the early symphonies hardly deserve serious consideration." Before that could be made, all the Polydor recordings had to be heard, and not only heard but compared

with others. The previous study necessary for the preparation of these summaries was at least equal, if not greater than the study of the new works at the time.

All records reviewed in the Studio have the same conditions to face. They are played on the same instruments under the same acoustic conditions; they are discussed by the same people. In this way every record is given a fair and even chance. Articles published under a signed name are one thing, but reviews published over initials of members of the staff are another, and naturally the magazine assumes more responsibility for the latter than the former. (In cases where there is a serious difference of opinion, as in the Tannhauser Overture last month, special mention is made of this difference.)

Once again we are forced to declare that no reviews will be printed except those written by members of the staff. Of course, comment on records, etc., is always welcomed for our Correspondence Column which is open for just such comment under the strict condition that opinions expressed there are by no means necessarily endorsed by the publication.

One young man we know had not visited the Studio twice (on the first visit he had suggested several of the most extreme ultra-modern works for recording) before he had suggested that he be entrusted with the reviewing of dance records. Perhaps he honestly thought he could do it or perhaps he merely wanted a lot of records for nothing—I don't know. This particular would-be reviewer, as a study of his musical equipment soon revealed, cared only for records of startling effects—for the sake of effects only. Such people are fooling themselves and unwittingly trying to fool others. We dislike to discourage them, but as far as reviewing goes, it must be done.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Now that the Beethoven Centennial clamour and excitement has died down, may I raise my voice for the greatest master of them all, Johann Sebastian Bach. Certainly no other composer has been so neglected by the phonograph in comparison to his worth. Recorded music was incomplete until it had the nine symphonies of Beethoven, but it is no less incomplete without at least a majority of the Forty-Eight Preludes and Fugues, the Brandenburg Concertos, and the great Choral and organ works of Bach. England has done a number of excerpts from these works, but they should be made available here. More Bach, please!

SAINTSBURY, VERMONT. GEORGE DICHTEINSTEIN.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I note with approval the praise of some of the splendid dance records of recent release. I wish that some of the best dance orchestras would make a few twelve-inch records of larger works of the "symphonic jazz" type, works such as Whiteman's band plays on its concert tours. (We are still waiting for the re-recording of the Rhapsody in Blue!) Here's a real suggestion for the Brunswick Company: Let them give their great dance orchestras a chance to do something big!

KANSAS CITY, MO. "CHARLSTON CHASER."

Editor's Note: From Bach to Jazz. Surely the phonograph can never be accused of possessing only a limited appeal!

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The paragraph in "Recorded Remnants" for May on the recording of the great Moussorgsky songs interests me. Can you advise me where I can procure a set?

PHILADELPHIA, PENNA.

E. H. W., JR.

Editor's Note: The latest catalogue of the English Vocalion Company lists the following Moussorgsky songs by Vladimir Rosing:

- A 0207 Song of the Flea and The Goat.
- A 0235 Death's Serenade and Trepak.
- A 0223 Field Marshal Death (and Leonecavallo No Pagliaccio, non son!)
- B 3104 The Orphan (and Rachmaninoff: Spring Waters).
- B 3105 Yeremoushka's Cradle Song (and Rubinstein: The Prisoner).

(The two "B" records are ten inch, the others twelve.)

Attention should also be called to the excerpts from Boris Godunoff in the H. M. V. catalogue. Special mention should be made of D 1090 and D 1091, The Revolutionary Scene (in

four parts) with chorus and orchestra (conducted by Albert Coates).

And of course no list of Moussorgsky works would be complete without mention of the great records by Chaliapin in the Victor and H. M. V. catalogues.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

So far in your articles on recording orchestras you have not mentioned Albert Coates (and others) with the Symphony Orchestra. I think that many of his recordings, before the invention of the electrical process (many of them with excellent vocalists) are also worthy of note. Perhaps it would be better to keep this for a Wagner Number, which by the way will, I hope, soon appear, as he has specialized in the works of that composer.

PHILLIPS ACADEMY, ANDOVER, MASS.

R. H. S. P.

Editor's Note: As the "Symphony Orchestra," despite its excellence, is not a regular concert organization, it has not yet been included in the articles on recording orchestras. No worry should be felt, however, about its being overlooked; it will receive due attention some time in the near future. The Wagner Number is planned tentatively for next fall or early winter as it naturally requires extensive preparations. Of course, the acoustic as well as the electric records of Coates and other Wagner conductors will be commented upon; they deserve high praise for the work they have done in making the Wagnerian music dramas as well known and loved as they are today.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

How soon may we expect the Odeon Company to begin issuing electrical Parlophone recordings? A number of unusually fine things have recently appeared under the Parlophone label in Germany and England: a continuation of Siegfried Wagner's Wagnerian works, the Fourth Beethoven violin concerto, a new Leonora No. 3, harpsichord records by Anna Linde, etc., a notable list. I also hope to hear soon Bruno Walter's Columbia Rienzi Overture. A purist in music, as I expressed myself in a letter printed in the March issue, such "interpretations" as that of Stokowski's Rienzi Overture, in spite of the manifest "pomp and circumstance" of the orchestral and recording technique, simply infuriate me.

I hope that my suggestion in the previous letter, that people interested in the "creative vs. interpretative artist" discussion read the autobiographies of the great composers, has been followed. Every composer's letters and diaries are almost one long continual protest against the liberties taken by conductors and soloists mis-interpreting their works.

I strongly agree with "A Student" in the May number that conductors should perform only works for which they have at least some sympathy and insight. It is well known that many virtuoso conductors devote about four-fifths of their rehearsal time to their "war-horses," standard works of which their performances have become famous (perhaps I should say, notorious!). The remainder of the time is spread thinly over the modern or other works which the conductor includes on his programs as a proof of his far-ranging tastes, but for which he has absolutely no understanding, and which he bungles so badly that people are given an entirely false conception of the works.

As "A Student" says, such performances are almost inconceivably harmful, since they only succeed in repulsing people from the particular composer or work. They think they hear the composition, while as a matter of fact, they hear something entirely different.

I hold no brief for much of the so-called ultra-modern music, but I do believe that anything composed in a serious, sincere spirit (and there can be no doubt that many of even the most "wild" works are composed in such a spirit) should have a fair hearing. To me, the way of Dr. Muck was the only one for a true conductor: many "advanced" works seemed to him ugly and unlikeable, but recognizing the necessity of giving them due justice, he devoted far more care and attention to the preparation of their performances than for the works which he himself most admired and liked.

This is a subject on which I feel very strongly. Most concerts and recitals of today are desecrations of the name of music! Phonographic recordings in the past have been comparatively free from the curse of virtuosity, but now the electrical recording has opened the door for it and the "prima

donna" conductors are not slow to take full advantage. In spite of all the wonderful things to be heard today, I sometimes think it would have been better for the cause of music if the new process had never been invented. I am afraid I am a reactionary—but I shall never get the pleasure out of the new recordings that I got from the old. Much has been gained, but something lovely has been lost. It saddens me to think that never again will we get works like the Odeon and Polydor acoustic recordings at their best. And still more pathetic is the way in which almost every music lover and phonograph enthusiast swallows the brilliance and fireworks of the new records with indiscriminate joy. Perhaps they do not realize they have sold their artistic souls for a flourish of trumpets, a triple-forte crash on the bass drum and cymbals, and an unholy shriek from the piccolo!

Albany, N. Y.

O. F. H.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The review of the Brahms piano quintet in the May issue touches upon a topic that might well be elaborated. For the true music lover can the brilliant concertos and orchestral works ever have the same appeal that some chamber music has? The grand orchestral recording is perfect for the purposes of interesting people in the phonograph; it is exhilarating and exciting to hear them once every two or three months, but I never choose them for my library, which consists only of works which I can play every day and never tire of!

One of my phonographic friends with a large, inclusive collection is perpetually amazed at my method of buying records. To him there is no rhyme or reason in my apparently haphazard method of selection. If I would actually "specialize" in something, even chamber music, he would understand it, but to buy at random—here an orchestral work, there a quartet, then a song—how may I ever hope to have a representative library? Of course, I weaken occasionally and succumb to the temptation of an overwhelming recording (the Stokowski New World Symphony, for example) but sooner or later such a work drifts to the bottom of my collection and is resurrected only for visitors who must be impressed. The works I play and love are those which possess certain almost indefinable qualities. Chamber music is most liable to possess these qualities, but they are not confined to this form alone.

These qualities include, first, a broad intellectual base; the work must be rooted in the soil of thought; it must bear the unmistakable stamp of some great mind. But there must be emotion as well, not the uncontrolled frenzies of a Tchaikovsky or (in many cases) Wagner, but the restrained deep feeling of which the works of Brahms, perhaps more than any other, are so characteristic. The line quoted in the review expresses it perfectly: "A beautiful suppression." And then to these must be added a mysterious third quality, which cannot be named, but can never be mistaken. It is the "personality" of the work, the elusive intimacy suddenly felt by the understanding and attuned listener. Without this "soul" no music, no matter how great or fine its intellectual and emotional content, can enter into the inner consciousness of the listener and become a veritable part of his being.

In the concert hall the many distractions usually prevent one from fully experiencing all these qualities in one work. The great impressions one receives there are nearly always of the purely emotional sort. It is in the home where the phonograph brings music to one without distractions, in solitude if desired, that the three qualities can be felt in all their beauty and strength.

Many works of Brahms, particularly the new quintet and the clarinet quintet, are examples of what I mean. The strange and almost fanatical devotion which some people have for Frederick Delius is due to the intimacy which is immediately established between his works and true kindred spirits. In his works, however, the third quality suffuses the music to such an extent, overshadowing its purely emotional and intellectual characteristics, that the average person, unattuned to this "personality," can find little or nothing to attract or hold him. In the Franck violin sonata perhaps the emotional quality may be said to predominate, although here too the "soul" is vividly characteristic. For those who feel the "soul" of this work, there is an unique and unforgettable aesthetic experience to be obtained by playing the *Allegretto ben moderato* while reading John Masefield's poem "1914"; here is a

combination of poetry and music surpassing any composed song or opera ever dreamed of!

In different fashion Beethoven, Mozart, and Bach each have works uniting the three great qualities. Haydn, on the other hand, practically never; although his works can be heard and re-heard, they are loved in another way. A few works of Schumann, much of Franck, the best of Wagner, occasionally Strauss (Till Eulenspiegel and the last parts of the Hero's Life in particular), a few things of Debussy (the Pelleas interludes, the chamber music, and songs, rather than the orchestral works), a few works of Scriabin (for some people only!), Sibelius in his greater works, etc. One might go on, but any definite list cannot be made, since so much depends on the individual.

There must be others who choose records in the way I do, for combinations of particular qualities, united in works that appeal not for a moment or a day, but always. If they would care to name other works of this nature, I am sure that there will be many beside me who would be glad to learn of them.

Denver, Colo.

K. ROBBDON.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

There was never a magazine edited with more enthusiasm than yours! From the first number I have watched it take form and grow under your hands. With such a worthy object as the promotion of good music in America and with a staff working wholly for that end, it is no wonder that you have succeeded so well.

In your April Correspondence Column Mr. Swetzoff writes for information about home recording devices. I have a machine called the Reproducto Home Recorder, which sells for about \$25.00. It consists of a recording sound-box and horn which are supported on a bridge over the turntable of the phonograph, which can be of any make. These are slowly moved towards the center of the record by a mechanism operated by the revolving spindle, in order to make the spiral grooves. The grooves, which are of the Edison hill-and-dale type, are made on a thick wax blank. Although a special sound box has to be supplied to play the record, this type of groove permits immediate reproduction from the original wax impression, since the recording is not destroyed by the rounded ball of the special reproducer as it would be by the ordinary needle. The record may be played a hundred times or more if kept carefully, or the surface may be shaved clean many times to receive new impressions. The tonal quality of the Reproducto machine is not to be despised. It seems to me about equal to the early Victor recordings. There is not so much volume, however, and less dynamic contrast. The instrument is intended primarily for recording one or two voices or an instrument that is not too difficult. It does not do well in recording groups, not being sensitive enough, but I have made good records of radio broadcasting by placing a loud-speaker unit over the sound-box tube. Any purchaser would find the machine entertaining for casual use and no doubt good enough to be valuable for vocal study, but in the light of the modern perfected recording too much must not be expected of it. The maker is the Reproducto Manufacturing Company, Newport News, Virginia.

I am greatly interested in the history of the phonograph from the time when serious music was first recorded. There is something appealing in the thought of the recording engineers working hopefully with every device at their command to catch the living voices that have now passed on, and something a little sad in the thought that no matter how much they might study each voice to make their record a work of art, they never succeeded in capturing more than an outline of it. What courage Victor had to begin their Red Seal recordings so early! Before the old morning-glory horn had disappeared inside the cabinet, and before the public took the phonograph seriously, Victor had issued a series of records by famous artists, all listed in an illustrated catalogue, with notes on each artist and record. And these records seemed to be satisfactory not only to the public but to the artists, who praised them gracefully and unreservedly. It appears that the standard by which reproduction is judged has changed as well as improved. The early listeners expected a recognizable likeness of the original, free from positive faults such as blasting and rattling. A likeness was a likeness; no one expected a perfect reproduction any more than he expected a photograph to deceive him into thinking it was the original. But today we look for something more than a sound-snapshot, a recognizable likeness, for today the old trade-mark stands for

something: a perfect reality, a living, breathing presence which any dog would be proud to call "his master's voice."

The story of how all this came about is fascinating indeed, unfortunately there is not much technical literature available so carefully have the various companies guarded their little secrets. There is much that we can only guess at: the slow plodding for improvement after the first flush of achievement had passed, the heartbreaking limitations of mechanical recording that refused to be pushed back, the development of a recording technique through trial and error until the faults were mostly negative and the weaknesses cleverly concealed, the growth of a great industry, the threatening competition of the radio, and then the ultimate triumph of science over rule of thumb and a new day for the phonograph. These things all lie between the lines in the meagre literature that has been published. Particularly interesting is the Report of the Smithsonian Institute for 1908, pages 209-231, which contains a good sketch of Berliner's invention of the gramophone and of its development up to that date. The Victor Talking Machine Company can furnish illustrated copies of a paper read by their Chief Engineer, Mr. S. T. Williams, before the Franklin Institute, October, 1926. Mr. Williams explains how the Orthophonic Victrola was designed by substituting mechanical equivalents for the electrical formulae that are used in connection with telephone engineering. He also explains the properties of different types of horns, with graphs to illustrate them. There is another paper covering much the same ground, but well worth reading in addition, by Maxfield and Harrison of the Bell Telephone Laboratories. This was presented to the American Institute of Electrical Engineers, February, 1926. In this there is a discussion of the practical relative frequency and volume limits of a lateral-cut record, as well as wealth of abstruse formulae. I think that Victor has copies of this paper also, although perhaps they will not thank me for sending a shower of requests upon them.

Those who are interested in historical records should by all means import the following from H. M. V.:

D. B. 943: "La Boheme"—Addio di Mimi—Act 3; Farewell Speech (Recorded at the Royal Opera House, Covent Garden, London). Both by Dame Nellie Melba.

I do not need to say that Melba occupied a place in the musical world that was unique. With a voice of exceptional smoothness and beauty and with a simple, intelligent, altogether winning personality she climbed to the highest ranks in the musical world of the '90's and maintained it long after her contemporaries had been forgotten. On June 8th, 1926 she made her farewell appearance, singing portions of the operas which have been identified with her. One of these, Mimi's farewell in *La Boheme*, was filled with particular meaning on that night. After it was all over, and Dame Melba's voice was stilled for the last time, she made a simple little speech that is one of the most impressive things you can imagine. The brilliant responsive audience, the vast echoing hall, and the great singer saying farewell: all these you can see as you play the record.

GARDNER BARKER.

Milton Academy, Milton, Mass.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I note in Dr. Britzius' letter in the April issue that he states that there are no recordings of Beethoven's Quartets Op. 127 and Op. 130. In March the English Columbia Co. issued both of these, and the Gramophone Co. the former. I am anxiously awaiting the arrival of the Columbia sets. I also note in the same issue the comment on the "Poeme de l'extase." The writer says that it is "an old recording, but a remarkable one." It certainly is remarkable—for the fact that most of Scriabine's work (that is, the spirit of it) has eluded the recording horn. Furthermore, he says that "a long cut is made, but the material omitted is largely repetition." On the contrary, only a half-minute of the twenty-five minutes is omitted, but this consists of fresh material. It is to be hoped that new Coates' records of this work will be available shortly.

The May issue has just arrived, and, as usual, I find the correspondence column the most interesting part of the magazine. I am particularly in sympathy with the letters signed "A Student" and "Chicago Enthusiast." Apropos of M.S.G.'s letter, I find that the English Columbia recordings of the recent Beethoven issues are marked "Speed 80," whereas the

domestic pressings are marked 78. Apparently this company is not particular about the playing speeds.

Your correspondent who inquired about Gieseeking might like to know that several of his records are listed in Mr. Mai's catalog. In addition to those mentioned by Mr. Fisher, I have the Brahms Rhapsody, which is very fine.

HENRY S. GERSTLE.

New York City, N. Y.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

First of all I wish to thank Mr. Oman for his very comprehensive answer to my recent query in your magazine concerning piano records. I am sure that his letter must have been a great source of enlightenment to many others besides myself.

Since writing the query, I have found out about two more pianists who have recorded, whom I think Mr. Oman and others would like to know about. I got a list from A. Bremler (716 Golden Gate Ave., San Francisco) of seven or eight records made by Sauer for the Vox Company, one of which is his own "Music Box." Mr. Mai does not list these in his catalogue, and although I have sent through Mr. Bremler for one, it still remains to be seen whether they are still available or not. The other pianist is Sapellnikoff, the first mention of whose records I saw in the article on Tchaikowsky in the April issue of the *PHONOGRAPH MONTHLY*. Concerning the brothers DeReszke, while going through a magazine of about 1910, I noticed the name in a list of Columbia Artists in an advertisement. Which brother it was, or whether it was both, I don't know. Whether this information will be of service to Mr. Oman is also doubtful as the Columbia Co. does not seem to offer reprints.

In reply to Mr. Oman's request that I name a few of the artists I have, I will pick out a few that might prove of unusual interest. Four records by Busoni were available last year, and probably still are, in the English Columbia. Of these, the 13th Rhapsody, and the Bach Prelude and Fugue are likely the best for recording. Of De Pachmann's new process H.M.V. records, the Minute Waltz would likely interest those who went to hear him talk as well as play. Friedheim has, or had, three records listed in the English Columbia Catalogue for last year, the one of which I have is a very poor recording, although of sufficient historical interest to be worth while having. Incidentally a solitary record by Scharwenka was listed, but failed to arrive when I sent for it. Although not listed in the "Out of Print" Victor Catalogue, the late Alfred Grunfeld has three records, available upon application, the most characteristic of which are likely Strauss' "Voices of Spring" and his own "Etude a la Trantella! The Actuelle records of Leginska, Lhevinne, and Ganz are, as Mr. Oman mentioned, good for the circumstances and time in which they were made, but I feel that these artists still have many pianistic years coming and will, as Leginska is indeed now doing, be sooner or later available on electrical recordings.

Before closing, I wish to make a few suggestions for recordings and repeat a few that have already been made. They are that—Ganz, Hutcheson, Hess, Goodson, Lhevinne, Rosenthal, Dohnanyi, Schelling Bloomfield-Zeiser, Brailowsky, Ornstein (for original works especially), be engaged by one or another of the leading companies; that such of these, plus others, such as Friedheim, Stojowski, Siloti, as it might not be profitable to issue records by all over the country, be made available by the same system as Victor out of print records are, or be engaged by private recording companies to record unusual works; that Gabrilowitsch record the Brahms B Flat Concerto, Grainger the Grieg, Paderewski his own, Hofmann the Beethoven G Major, Rachmaninoff his C Minor complete, Rosenthal the Chopin and Liszt Concertos for which he is noted, and anyone of several pianists the Saint-Saens G Minor, and a Mozart Concerto.

HARRY L. ANDERSON.

San Diego, Calif.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Each issue of the REVIEW increases my wonder of 'how we did without such a paper.' Keep up the good work!

The value of the REVIEW (in my opinion) will depend largely upon the detail and accuracy of the new listings in the world market and upon a fearless comparison of recordings without regard to the "fame" of the musician or the resources of the releasing company. These reviews must be on the same level as the highest literary criticism.

So far, I have little to say but praise and I am full of

hopes for the future. Even the greatest may at times fail—and it is good to have available a review of a record other than the inspired praise of the advertisements.

In speaking of sound boxes I have tried many and found the "Symphonic" by far the best in combination with the old "Victor" machine.

Several months ago I purchased a new Brunswick—their last model—and have found it a wonderful machine. The purchase was made after many trials and it has stood the severe test of five months' use and I like it better than ever.

One feature I might mention is the excellent results in the reproduction of the older recordings. In fact, I heard no machine that improved so many of the older numbers as this—and, of course, the new process records reproduce with rare beauty.

In the rush of the release of the standard symphonic numbers I hope the works of Grieg, MacDowell, Delibes, Laëcombe, Bizet, etc. will not be overlooked. Many of us await adequate recordings of "Die Meistersinger" Overture, "Lohengrin" Prelude, Carnival Romain, Leonore Overture, Sakuntala Overture. Where are these old favorites?

EDW. H. WANNEMACHER, JR.

Philadelphia, Pa.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

As you speak so enthusiastically about the Brunswick Cortez Prisinatone (May issue of the "REVIEW") I am wondering whether you have heard the Victrola-Electrola Model 12-25 which includes the Radiola loud speaker 104 (not the Orthophonic Victrola Electrola which I do not care for and which I think is the one mentioned in the May issue) for I consider it, the model 12-25 (this has 104 loud speaker, the other Electrola has orthophonic horn not so good) by far the best machine yet produced, and infinitely superior to the one which you recommend so highly, having heard that it lacks rich quality of tone. The Victrola 12-25 has a deep resonance naturalness and tone quality so fine that the orchestras or voices are as perfect as though they were actually in the room.

Few people seem to have heard of it, the Victor people, for some reason, have not largely advertised nor promoted it, but since I have had mine I know of fifteen being sold to those who have heard it, some having exchanged their orthophones for it. I cannot begin to tell you what a joy and help the "PHONOGRAPH REVIEW" is to me. I have a library of between 6,000 and 7,000 records, including every department, from the most scientific to the highest music and am importing continually from England, France, Germany, Italy, etc. The magazine has given me many points on records which I otherwise should not have known of, the catalogues being so undependable. With every good wish, sincerely,

WILLIAM HATTON GREEN.

Philadelphia, Pa.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Help! Help! My kingdom for the never empty pocket-book in olden fairy lore. This month's selections are bewildering. Mr. Darrell's Budgets of \$10.00, \$15.00, \$5.00, etc. Five special releases of the Chicago Orchestra, at least \$10.00. Schubert Trio \$10.00 and the European listings that look so enticing on the pages of the magazine (and here's hoping they are mechanically as good as our own). Oh where, oh where is the money coming from? They can't be bought all at once. I realize, as much of the joy of the old collecting days was in the careful choosing of the good ones among the junk that is always with us. But now, he who hesitates is lost, it seems. And I really believe it is this magazine that has started this avalanche. It seems almost too good to be true. In my first collecting days (1917) there wasn't really much to look forward to in the monthly supplements. Cut versions of symphonies, quartets, etc., then came a listing of "Special European Recordings" and then back to the catalogue to mark out the various number which after hours of laborious research and 15 or so numbers, one was lucky if he got 5 without the "I'll order them for you." Also the fun of going through the dealer's stacks in the shelves (they were different then that is some of them) and coming across rare ones that one may have missed in the catalogue. These were my experiences of my early collecting days. I didn't have much money then (and not much more now) but a record or two, sometimes three I felt like being a little extravagant, were the week's quota. Of course the big collectors probably were buying then as they do now in large quantities but to me the fun seems a little thin nowadays with everything to pick

from. Don't you believe it! Let's keep it up. The fun nowadays is not the discriminating choice of a record but "get the money." Tonight I played some of the old releases I still cherish even though my taste has developed ten fold in the last ten years and they still sound good somewhat in the vein of the beautiful lines of William Morris, "And nurse in wavering memories, the bitter-sweet of days that were." And what records they were to me when they came out or were discovered, the old La Scala Lohengrin prelude, Robin Adair, Kathleen Mavourneen and the other gems of the old Columbia Stellar Quartette, Chaliapin's Song of the Flea, Schuman Heink's Erl King and many another old favorite and then—back to the electrical, the modern, the record of today. The old must go the way of all flesh—this is today; what tomorrow will bring we can only surmise.

R. J. BUCHOLZ.

Cleveland, Ohio.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

At last! Nos. 1-7 of your journal have arrived here and I have been nibbling away at them since Monday. I cannot add much to the wonderful praise so generously bestowed by correspondents on your own side but I do most emphatically endorse every word they say of the magazine and its staff. I was prepared by a few words here and there in the pages of the Gramophone of Compton Mackenzie, to expect something good, but your journal exceeds his in the most important function of such a publication—namely, the review of records. You will wonder how I am able to voice an opinion on this matter but I gather from your remarks re the following, which I quote as samples that your staff of reviewers are the right men in the right places. (1) Beethoven No. 2 under Beecham. (2) Beethoven No. 4 under Harty, (3) The Danube under Stokowski. I think I must have been the first in Glasgow, at least outside of the dealers, to hear the Columbia Beethoven series and I carried away with me the sample records of the two symphonies. These are the best orchestral records issued here, although the later issues of H.M.V. of Eugene Goossens who is now in Cleveland are not far behind and are 2s. a record cheaper. The latter are undoubtedly the best value. Vocalion are coming along with good records too and I would draw your personal attention to the records of Miss Olga Haley on Vocalion, also Roy Henderson who is one of the coming celebrities. These records are outstanding for recording and our noted critic, Herman Klein, has nothing but praise for these two artists' singing, so that's that!

I have been getting over at intervals during the last four years, many Victor and Columbia records some of them as recommended by Messrs. Britzius & Mead who seem like old friends to me now. I was delighted to read the fine articles by Dr. Britzius and Vories Fisher, Moses Smith and Pollak. I do wish that some of the big business men of this city would take up the phonograph as enthusiastically as your people do. I am closely connected with our local society here but we are without any support by the musical folks of the town. Professional musicians, of course, have their bread and butter to look to and the capable amateurs are still, as far as I know, of a disdainful disposition towards canned music. However I am going to make a frontal attack on their complacency and see if we cannot attract more musical folk to our gramophone evenings. The London societies are really excellent and fine programs illustrated with authoritative notes are given by the members. Mr. Hugh S. Robertson, the famous conductor of our best choir, the Orpheus, who were recently in America on tour, is a patron of the society but I have not seen him at any of the meetings.

I intend to duplicate one or two of the programs which have been given before some of your societies. This will be during the autumn season of the present year. Imagine, I am the only member of the society who possesses any Polydor records although they have been well spoken of for a long time by enthusiasts in the "Gramophone." I think their orchestral records are below either H.M.V., Columbia or Victor, whether accoustical or electrical. Dr. Strauss is not good in Mozart's 39th and Beethoven VII. The records of the Neues Symphonie Orchestra under Seidler Winkler are good. The return of Sir Thomas Beecham to the records is the best news we have had for years. I have heard him play the Second Symphony twice and enjoyed both renderings. His style is rather disturbing as he uses a rostrum about twice the usual size and occasionally jumps into the orchestra but still he certainly gets the best out of the orchestra. The London Symphony Orchestra is probably our best and if they

place their first team in the field, then I would say, they are the best. Otherwise, my vote would go to the Halle Orchestra of Manchester. Harty specializes rather in Berlioz and his rendering of this composer's big works is acknowledged by the hardest-hearted critics to be A1. I notice Beecham played the Te Deum last week at London with the L.S.O. Speaking of the Halle—an unusual work issued here by the Columbia was a Bassoon Concerto of Mozart's. This little concerto is very enjoyable and of the same standard of recording as the 4th Symphony. The soloist is Archie Camden as in the 4th Symphony. The Columbia version of L'Après Midi is considered to be our best version. I was glad to read your remarks re Thibaud Romance in F and the Casals trio playing of the Schubert op. 99. I heard both items here when the players were on tour and the records do them full justice. The Cortot preludes series are not equally good but the best are really v.g. The Brahms Sonata of Percy Grainger has not been issued here as yet. I suppose, the Chopin, was not adequately supported. Grainger is almost a stranger now. Elman discovered this fact this season—very poor attendance at his recital but his programme was ill-chosen. I prefer Thibaud to any violinist among the leading players, but Catterall is also good in a totally different way—much darker tone produced, suitable to Brahms especially. Kreisler's new records are really disappointing.

I wonder will Beecham attempt to record the overture Francesca da Rimini—if so, then I can fully expect the gramophones will burst! I was glad to be near an exit when he was going full steam ahead.

Stokowski and the Philadelphia S. O. are coming here this summer I believe. I may not have a chance to hear them but I doubt whether they will play anything outside of the safe standard pieces. The general public will go to hear the orchestra and not the music.

Well, I must really close up now as your patience must be exhausted; still, don't forget I have been patient, too. The best of luck to you!

O. M. RAMSAY.

Glasgow, Scotland.

Phonograph Activities

THE advent of the summer season finds a few of the Phonograph Societies suspending meetings until September, but for the most part meetings and concerts are continued in a less formal manner in the private homes of different members. As the flood of material for our special Survey and Patriotic Number is taxing our space limits rather severely, it has been thought preferable to discontinue the publication of regular society reports until next September.

However, our columns will be open—as always—to announcements of new societies being organized or of special concerts or activities of particular interest.

This month we are glad to add Cheltenham, Pennsylvania, to the ever-growing list of cities boasting Phonograph Societies. Under the leadership of Reverend Herbert B. Satcher, with whom we have had some pleasant correspondence from the inauguration of the magazine and who has been very much interested in the movement, a group of men have gathered together at the second meeting with eleven present and formed the Cheltenham Society. Rev. Satcher was elected President and Secretary; Mr. William N. Stevenson was elected Treasurer.

Nominal dues were set and the policy adopted that routine business was to be kept to a minimum, leaving the real emphasis to the social and educational aspects of the society. The prelim-

inary meeting was held on the evening of May 12th and the second on the 19th. Musical programs, carefully made up of one selection each from the various forms of vocal, piano, orchestral, choral, etc., records, included—among many other works: Tchaikowsky's 1st Piano Concerto (Mark Hambourg), the organ record, Bells of Ste. Anne de Beaupre (repeated at the second meeting by request), Chopin's B minor sonata (Percy Grainger), Midsummer Night's Dream Scherzo and Nocturne (Toscanini), Rienzi Overture (Stokowski), and current vocal and piano records.

The next meeting is scheduled for June 9th at which Mr. George A. Lyons, Manager of the Philadelphia branch of the Brunswick Company, has been invited to speak on present day methods of recording. Enthusiasts in the vicinity of Cheltenham who are anxious to join the new society should get in touch with Rev. Herbert B. Satcher, 118 Old Soldiers' Road, Cheltenham, Penna.

The example of Rev. Satcher and Cheltenham should be a good one to enthusiasts who are afraid that phonograph societies are possible in the larger cities only. On the contrary, it is the small groups of enthusiasts in the little communities that will probably be in the vanguard of the movement.

We are glad to welcome the new Cheltenham Society and to congratulate it upon its promising start. We trust that the efforts of Rev. Satcher and his friends will meet with further success.

What community is next?

The Phonograph Society Movement

Enthusiasts, interested in the rapidly-growing Phonograph Society Movement, may write to the Editorial Department, Phonograph Monthly Review, 64 Hyde Park Avenue, Boston, Mass., for advice and assistance in the formation and maintenance of societies, and the preparation of programs.

Arrangements may be made to obtain demonstration records as a loan from the leading recording companies who have assured us their heartiest co-operation.

Can your community afford to be without a Phonograph Society? There are undoubtedly many enthusiasts in your neighborhood who would be glad to join the movement.

Write in to us for information and assistance.

As announced in the April issue, it has been thought preferable to defer the voting on "Is Your Favorite Work Recorded?" until Mr. Vories Fisher, Chairman of the Contest Committee, returns from Europe in the fall. As we are steadily gaining new readers, a vote taken at that time should be large and give a significant indication to the manufacturing companies of the tastes of the American phonograph enthusiasts. In the meantime, suggestions for works to be recorded and letters on any aspect of the contest will be welcomed of course. They should be sent directly to Mr. George S. Maynard, Supervisor of the Art Department of the Boston Public Library, Boston, Mass. Mr. Maynard the Assistant Chairman of the Contest Committee, is in charge of the contest during Mr. Fisher's absence and he will be glad to hear from everyone interested in the question, "Is Your Favorite Work Recorded?"

To keep up interest during the quieter summer months when the recording companies naturally issue fewer works of major importance, we are announcing another contest of a rather unusual sort and one which we are sure will be of real value and enjoyment to our readers. Three prizes are to be offered, consisting of fifteen, ten, and five dollars' worth of records respectively, the selection of works to be made by the winners. These prizes are to be awarded for the best letters to the Correspondence Column on the topic: "The Sacrifices I Have Made to Obtain Good Records."

The letters will not be judged on their literary value, style, etc., but wholly on the contents, the sacrifices—financial, mental, and physical made to get good music in recorded form. Perhaps you live far away from the large musical centers and have to import your records at a large cost and have to undergo all kinds of difficulties with the customs, etc. Perhaps you live across the street from a phonograph dealer, but have to go without lunches, walk to save carfare, save every possible cent to be able to get the symphony you desire. What one of the veteran, tried-and-true enthusiasts has not sneaked home at one time or another with a record envelope hidden under his coat to avoid friend wife's reproach. "What! more records—and the winter's coal not yet paid for!" And what one of us has not told the old story, "Oh, they're just a couple a friend loaned me for a few weeks!"

We all know what it has cost in time and money and energy to build up the libraries which we cherish so proudly. Those who have sacrificed to get their records truly appreciate what such music really can mean. A record which one has found after hours of searching through dusty piles in some second-hand store, and obtained after considerable bartering with the dealer, will always mean more to one than several complete sets casually ordered and "charged" through some large dealer.

The contest is open to everybody without restrictions and the only regulations are as follows: Letters should be addressed to the Editor, *Phonograph Monthly Review*, 64 Hyde Park Avenue, Boston, Mass., and marked "Contest." The closing date for receiving letters is Sept. 15th. Of course, many will be printed each month as they come in, but the final announcement will not be made until the October issue. A pseudonym or initials only will be printed if the writer requests. The right is reserved to publish any and all letters in the magazine as seen fit.

The Contest Committee, augmented by representatives from each of the five recording companies will be the judges; in case of a disagreement, the award will be made by the Editor.

We shall ask each of the companies to appoint a representative to act on the Board of Judges in order that our invariable aim of complete impartiality may be obtained. The judges will award the prizes of fifteen, ten, and five dollars' worth of records to the writers who in their opinion sacrificed the most to obtain worthwhile recorded music. Again we should state that contestants need not try to be "literary," but simply tell their own story in their own way, sincerity naturally will be the predominating basis on which the awards will be made.

We are announcing this contest not only to keep up interest during the quieter months, but also to give new enthusiasts an idea of what the real veterans have undergone for music's sake and also to show those to whom money means nothing the sacrifices less fortunate people are willing to make to obtain records.

Send your letters in as early as possible and let us have your own story of what the building up of your record library, whether it be large or small, has meant to you.

Analytical Notes and Reviews

BY OUR STAFF CRITICS

General Review

Among the latest supplements and announcements of the leading foreign companies we notice several releases which will be of interest to our readers. It should be remarked however that the approach of the summer season has had the effect of slowing up the release of major works.

From the Parlophone Company comes a four-part recording of the little known and hitherto unrecorded "Battle Symphony" of Beethoven, conducted by Dr. Weissmann. As most of our readers know, this work is a piece d'occasion of little or no musical worth. But naturally it is of considerable interest as a "stunt" piece and a decidedly original contribution to recorded music, the more welcomed on account of the fact that the "symphony," written to celebrate Wellington's Victory at Vittoria, is almost never given a public performance, at least in this country. Siegfried Wagner continues his Wagnerian series with a two-part entry of the Gods into Valhalla. Dr. Weissmann also directs a Mignon Overture; Karl Szreter, soloist in the recent Parlophone recording of Beethoven's 4th Piano Concerto, releases a two-part piano solo, the Strauss-Grunfeld Soiree de Vienne; and Tossy Spiwakowsky, violinist, plays Paganini's 11th and 12th Sonatas. We also notice that Mife Mole's great Okeh jazz record of *Some Sweet Day* and Alexander's Ragtime Band has just been released in England under the Parlophone label. Mr. Hibbard's recording and the Molers' playing will certainly make our English friends catch their breath!

From H.M.V. comes a complete new electric Mikado recorded (as in the case of the old series of Gilbert and Sullivan recordings) under the direction of Rupert D'Oyly Carte. The album consists of eleven double-sided records and undoubtedly will be followed soon by similar complete recordings of the other well known operas. The Flonzaleys' two Beethoven Quartets, Op. 18, No. 2; and Op. 135, recently released here are now issued in England also. Albert Coates leads the Symphony Orchestra in the Prelude to Act III of *Die Meistersinger*; Goossens with the Covent Garden Orchestra plays the Prelude, Adagietto, and Farandole (two records); and the Royal Opera Orchestra, conducted by Malcolm Sargent, plays a new electric William Tell Overture. Moiseivitch, recently touring this country, plays Chopin's *A flat Impromptu* and two amusing little pieces of Chasins, *Flirtations in a Chinese Garden* and *Rush Hour in Hong Kong*.

Columbia issues another quartet by the Lener four, this time Mozart's *D minor* (three records). The Halle Chorus and soloists are heard in Elgar's *The Apostles—By the Wayside*; and three more records from Puccini's *Turandot* are recorded by soloists of the Royal Opera Covent Garden. Mariano Stabile, a noted Italian baritone, sings arias from *Tosca*, *Otello*, and *Falstaff*. There is also a novelty choral record of community singing of 92,000 voices!

Polydor lists Gluck's *Ballet Music from Orpheus* and Schubert's *German Dances* conducted by Robert Heger; the *Bridal Chorus* from *Lohengrin* and the *Easter Hymn* from *Cavalleria Rusticana*; also excerpts from *Turandot* recorded at the performance in Dresden, conducted by Fritz Busch.

Among the other releases are *The Flying Dutchman Overture* by Boult and the *Festival Symphony Orchestra for Vocalion*; the *Good Friday Music* by the Pathe Symphony Orchestra for *Actuelle*; a little Mozart *Symphony in C No. 22*, Debussy's *Danse sacree et dance profane*, Corelli's *Concerto for Christmas Night*, Delius' *Summer Night on the River*, and Peter Warlock's *Serenade for string orchestra*; all by the National Gramophonic Society.

The leading recording to be issued in this country for the past month is beyond a doubt the superb Brahms Quintet played by Harold Bauer and the Flonzaleys for Victor. Further familiarity with this great work makes additional comment necessary on the review. R.D.D. expressed the opinion in the last issue that the Quintet was perhaps more for the musically advanced and the veteran enthusiast than for the beginner; also that the recording itself was perhaps not quite up to that of the Schubert Trio, both of which he is now glad to retract unconditionally. Further playings proved that the recording is almost unapproachable and that the work (which we tried out on a number of visitors to the Studio) can be heard by one, no matter what musical knowledge he may or may not have. No one can fail to be impressed by both the work itself and the matchless performance and we cannot emphasize the fact too strongly that no one should miss this vitally important release.

We must not forget to mention our impressions of the two leading larger works of this month, Debussy's *Iberia* and the first Wagner Album for Columbia. We had at first thought the former rather an odd choice for recording, in spite of the historical significance of the piece itself—the forerunner of most of the modernistic music we hear in the concert hall today, but on hearing

Paul Klenau's performance we realized that this work was going to be an epoch-maker in the phonograph world. Just as we ourselves succumbed to its color and piquancy—worthy of Rimsky-Korsakoff himself!—every music lover will be delighted with it. We believe it to be a set that will work wonders for the better appreciation of modern music; with every playing it has surely given us at the Studio a new understanding of both Debussy and his followers. A personal note on the Siegfried Idyll, outstanding among the works of the Wagner Album, must also be made. The many early recordings—good as some of them were—had made me rather weary of this work and I almost refused to listen to the new one when it first arrived. But my reluctance vanished before the first side was more than started! Another example of the fact that one does not really know a musical composition until he hears it done perfectly—and Bruno Walter certainly understands and performs the Idyll in miraculous fashion and in addition is given every benefit that perfection in modern recording can give.

It is indeed encouraging to the pioneers in the Phonograph Society Movement and the general movement for the appreciation of the best music to see the issue of works like the above backed up by the strong recommendation of the manufacturing companies to their dealers that they stress the sales of celebrity records. For example, we take permission to quote several passages from the May issue of the Victor house organ, "The Voice of the Victor."

"There is scarcely a music critic or writer in the country who has not publicly commented on the remarkable increased interest in music of the better type that has swept like a wave over America. That this interest really exists cannot be disputed. Attendance at countless concerts, the success of so many musicians, the elevation of the standards of musical programs in motion picture houses and on radio broadcasts all point to it.

"Do you know that thousands upon thousands of sets of the famous Nutcracker Suite by Stokowski and the Philadelphia Orchestra have been sold since released on December 31? Or that the Blue Danube Waltz by the same organization has appeared several times in the list of the twenty-five best sellers? Or that the Beethoven Fifth Symphony has sold as no similar recording has ever sold before?

"After all, you can't get away from the fact that good music appeals to something fundamental in all of us. You haven't sold as many celebrity records as you can and will (this talk is addressed to the dealers)—because people have only recently discovered the delight of great music. They are finding out that *good* music isn't dull—it is stimulating. They are finding out the difference between the temporary pleasure that popular music, soon worn threadbare, gives—and the lasting delight that is given by music that cannot grow old. Finally they are discovering that the things that appeal most in popular music are present in a much higher degree in great music."

This sales talk is significant for two important reasons: first, that a leading company concedes the fact that there is a great wave of interest in the best music today, and second, that it points out what we—and all enthusiasts have always claimed—that the manufacture and sale of good music need not be a quixotic or charitable venture, it can be both practicable and profitable!

It is hardly impertinence on our part to claim a share at least of the credit for the present state of affairs which leads the Victor Company to publish the above talk for the benefit of its dealers—and to back up that talk with the issue of works like the recent Schubert Trio, Brahms Quintet, Beethoven Violin Sonata and Ninth Symphony, etc. There are some quarters where even our small share in the work of progress may be denied, but as long as the objectives we have been working for are attained, we can rest content. Opposition is inevitable to this progress, however, for there are many in the trade who see their doom sealed by the new state of affairs. Under the old conditions, their lack of musical intelligence was of slight importance—they sold records as they might have sold hardware or frankfurters! Now they must either know the music (not merely records) they are selling, or they must get out of a business for which absolutely unfitted.

It is of course impossible to name all those to whom thanks are due for their response to our request for material of a historical or prophetic nature for this Survey Number. The names alone would fill several pages as we have been flooded with an abundance of contributions for which we were unable to find room in this month's issue. But one contributor deserves special mention, since his article is of such value to those for whom this issue is particularly intended—the enthusiasts of comparatively recent conversion to the phonograph, who can learn so much from the veteran record collectors. We refer to Mr. George W. Oman of Chicago whose historical article in this number will surely be of value to every one of our readers, no matter what the length of his experience. Material of this sort usually tends to be unduly discursive and horribly dry, pitfalls which Mr. Oman avoids with ease. Indeed the value of the information one derives from his article is surpassed only by the enjoyment one has in reading it. Nor while thanking Mr. Oman should we forget Mr. Harry L. Anderson of San Diego, California, whose letter in the February issue on the subject of historical records brought about Mr. Oman's fine reply in the April Number and aroused the interest of our readers in this fascinating aspect of recorded music.

Another topic of no less fascination could be touched upon in this issue, despite our advance announcement. Once more the fertile topic of sound boxes has to be postponed. In the first place so much material was on hand for this number that adequate space was not available; secondly, once again a leading company has announced new box to be released very shortly; several boxes as yet untested failed to arrive in time; and finally with so much material on the subject coming to hand we decided to expand the feature still further and make a really good job of it! So a letter was dispatched post haste to our—and everybody's—friend, Captain Barnett, requesting that he favor us with an article on all the English reproducers, many of which have

attained wide fame. In the meanwhile a number of new American sound boxes are on their way to the Studio and an extensive summary is being prepared which we are confident will compensate all our experimentally inclined readers for the long delay. An article of this sort, to be really helpful must be as nearly complete and inclusive as possible; the delay will be for the benefit of everyone concerned, and the advantage that the article will gain from these latest additions and Captain Barnett's article on English boxes will atone, we trust, for the disappointment those who have been awaiting this feature so eagerly may feel.

AXEL B. JOHNSON.

Orchestral

COLUMBIA Masterworks Set No. 67—Debussy: *Iberia*. Played by the Royal Philharmonic Orchestra, conducted by Paul Klenau. 3 D12s. Alb. Price, \$4.50. (Also—1 part—Debussy: *L'enfant prodigue*. Selection.)

Debussy's few major works for orchestra have been strangely neglected by recording companies. The release of this *Iberia*, undoubtedly the Frenchman's most important orchestral work, is a somewhat daring act on the part of the Columbia Company, but their courage is most praiseworthy and surely will be rewarded with success. Apart from its own merits, *Iberia* is a work of not inconsiderable historical value: the influence it has had on the younger French modernists has been very strong; one recognizes in every page of it the nucleus of effects that have since been picked up and developed by others. So, even before one goes on to consider the musical and recording merits of the work, due credit must be given to it on account of the influence it has had on contemporary music and for the foresightedness of the manufacturing company's adding a work of real importance to the all-too-small list of recorded modern music.

In addition to the *Images* for piano, Debussy wrote three like-named works for orchestra, *Iberia* is the second and best known of the three; the other two, *Rondes de Printemps* and *Gigues*, are occasionally given in the concert hall, but are by no means of the same stature of *Iberia* and have never enjoyed its (comparative) popularity. (*Gigues*, however, is a strange little work which really deserves more attention than has been given it in the past.) Composed in 1907, *Iberia* was not performed until three years later, at a Colonne Concert in Paris. The next year, 1911, Gustav Mahler gave the first American performance with the New York Philharmonic.

The sub-titles for the three movements (the last two of which are played without pause) are:

- I. Par les rues et par les chemins. Assez anime; dans un rythme alerte mais precis.
 - II. Les parfums de la nuit. Lent et rythme reveur.
 - III. Le matin d'un jour de fete. Dans un rythme de marche lointaine, alerte et joyeuse.
- (Through the streets and by-ways; perfumes of the night; the morning of a holiday.)

French composers, artists, and authors have long had a weakness for things Spanish. Indeed, as far as the first is concerned, the average person in northern America or Europe is familiar with Spanish music largely through its use by Frenchmen. Chabrier's *Espana* is of course the best known example, but Ravel's Spanish Rhapsody and many other works might be mentioned. Debussy, however, does not aim to write real or pseudo Spanish music. His *Iberia* represents the impressions obtained by a visitor in Spain. He hears the sounds and the animation of wayfarers passing; the soft Spanish night closes down; then the countryside awakens to a festival day.

The often quoted words of M. Boutarel may well be repeated here: "Debussy appears in this work to have exaggerated the tendency to treat music with the means of ex-

pression analogous to those of impressionistic painters. Nevertheless the rhythm remains frank and well-defined in *Iberia*. Do not look for any melodic design nor any carefully woven harmonic web. The composer of *Images* attaches importance only to tonal color. He puts his timbres side by side, adopting a process like that of the Tachistes or the Stippleurs in distributing colorings."

This last warning should be particularly heeded by those who are not already familiar with the work. Those who hear it for the first time through the medium of the phonograph must look for the color, the "effects,"—not only of the orchestration, but of the music itself.

It is very fortunate that this recorded version is a most sympathetic one. Paul Klenau has already demonstrated his abilities as a conductor of Debussy's works in his recent Columbia recording of the *Apres-Midi d'un faune*, but even that excellent performance has hardly prepared one for the extremely fine reading of *Iberia*. Klenau not only feels Debussy's rhythms, he manages to communicate them to the listener not as detached effects, but as exquisitely phrased parts of a rhythmical "line," which in much modern music takes the place, to some extent, of the melodic "line" of older works.

The recording also is excellent; in many ways as fine as Columbia has yet achieved. The orchestra, too, is good and the wood winds, usually the weak choir of English organizations, come through the rather exacting test given them with flying colors. The passages at the end of the second movement and the beginning of the third (the former leads into the other) deserve special mention. To the present reviewer they—with the beginning of the first movement—are the high points of the composition itself.

On repeated hearings a new impression is gained of the entire work. The novelty of the first hearing merges into an intense admiration of the marvelous orchestral imagination, but gradually one comes to see the work largely as a pioneer effort, most remarkable for the effect it has had on latter music and musicians. There can be no denial of the lack of sound structure of the composition; it has its movements of beauty, but it is not a self-contained entity. Even color, if not relieved by an occasional stern black and white, begins to pall on one.

Yet I must admit that portions which I had begun to find tedious in the concert hall seemed to derive new life from this recording. One could hardly wish for a more adequate one. It gives Debussy a fair chance to stand or fall on his own merits and every music lover should be willing to give him the same chance. Whatever one may come to think of the work after he has come to know it thoroughly, he must know it, it is not a thing that can be passed by. And in this version it stands an excellent chance to win many new admirers for Debussy's music, which of late does not seem to be retaining its erstwhile favor.

At any rate, here is Debussy at his best and one cannot ask for more from conductor, orchestra, or the recording company.

Victor 6651—Wagner: Prelude to *Die Meistersinger*. D12, \$2.00. Played by the Chicago Symphony Orchestra conducted by Frederick Stock.

Just before going to press the long awaited and anticipated electric *Meistersinger* Prelude, very kindly rushed up to us by the Victor Company, arrived at the Studio. While there has hardly been time to form any final judgment, perhaps the first impressions on hearing it will be of interest to the many who have been awaiting this work as eagerly as we.

In the first place the recording itself is easily the best of the five special Chicago records and while not of the extreme brilliance of the *Mignon* Overture, possesses a sonority and heavy "ring" that is quite in keeping with the character of the music. There is a slight echo at times, as in the other records, but this seems an inevitable evil in recordings made in a large and practically empty hall.

Dr. Stock, in contrast to the alert energy of Coates' reading, emphasizes the impressive and ponderous nature of the *Meistersingers* and while their march here is somewhat heavy, it surely has true qualities of nobility. Nor does the sonority of the recording detract at all from its clarity; the contrapuntal lines are well brought out in the performance and are very easy to follow on listening to the record. In fact this disk is a new and fresh revelation of the superb Prelude. Coates

had a splendidly vital reading on the old acoustical Victor, but of course the body of the music itself was hardly there. Here we have it in all its full-muscled strength.

There are one or two points only where one feels that Stock is losing something, particularly near the end, where the retardando, rather than allargando, just before the final announcement of the Mastersingers' theme seems to lose the motion and bring the great Juggernaut of sound to a stop too soon. But there are many places where Stock's reading calls forth real admiration and on the whole one must willingly concede that this is not only an adequate but an excellent version.

As to the music itself there is little that can be said that has not already been said. Die Meistersinger is one of the loftiest peaks of human genius and the prelude contains the essence doubly intensified of the whole music drama. And the incredible breadth of human understanding, expressed here with a genius that is veritably superhuman, is leavened with a gusto and humor that can hardly be comprehended—only felt! In literature perhaps the nearest approach to it is made by Romain Rolland in his glorious *Colas Breugnot*, but in the imperfect elements of words it can never be the same. The Prelude to Die Meistersinger is more than music—music is but the medium for a perfect flowering of the nobility and strength and vitality of all humanity.

Columbia Masterworks Set No. 68—Wagner Album No. 1. 8 D12s Alb. Price \$12.00.

In this first Wagner album to be issued in the Masterworks Library the following works are included (the number of parts—record sides—is given in parentheses):

- Overture to The Flying Dutchman (3)
- Venusberg Music (Bacchanale) from Tannhauser (4)
- Siegfried Idyll (5)
- Transformation Scene from Parsival (1)
- Song of the Rhine Daughters (3)

(The first four are by Bruno Walter and the Royal Philharmonic; the last is by Sir Henry Wood and the New Queen's Hall Orchestra.)

Praise must be given for the idea of issuing albums of Wagner's orchestral works, of which this is the first. Rather than decrying the combination of excerpts from the music dramas of widely varying periods of Wagner's life, it too deserves praise as it undoubtedly will tend to give people unfamiliar with all the various periods a more inclusive and comprehensive appreciation of Wagner's works.

In reviewing the records, however, it is necessary to take each work by itself, as they vary widely in qualities of interpretation, performance, and even recording. Speaking generally, one must comment on the very apparent change in the Columbia recording evident in this and the *Iberia* sets. There is a greater orchestral realism (first evident in the 2nd and 4th Beethoven Symphonies) with no loss of the distinctive qualities of tone and surface well known of old. However, like all new things, the recording is not yet under perfect control and varies in individual cases from the decidedly mediocre Parsival to the excellent first side of the Flying Dutchman Overture and the superlatively fine Siegfried Idyll.

The first part of the overture is impressive indeed, but from then on one's interest is hardly as well sustained. Bruno Walter seems to lack the deamonic energy that rightfully belongs to these tumultuous pages, so significant in their foreshadowing of the latter Wagner. There is storm in this version and even better depicted are the contrasting passages of lull and respite, but the irresistible sweep is lacking. The orchestra is good, but the recording in parts 2 and 3 not quite up to the beginning.

A contrast with the 2-part version issued some time ago by Mengelberg and the New York Philharmonic for Victor is inevitable. There, too, the recording is rather uneven, but one finds in Mengelberg's interpretation more of the satisfying surge and sweep that animate this overture. The performance by the New York Philharmonic is also very satisfying. (Note should be made of the fact that the Victor Company's listing of this record as "acoustically recorded" is not correct. It was one of the early electrical records made before the "orthophonic" label was introduced.)

Perhaps Walter's reading will have the wider appeal; at any rate it should certainly be heard before buying any version of this overture. Siegfried Wagner has made a 3-part recording for the Parlophone Company (non-electric) which

probably is not of great importance. Among the other acoustic versions, that of Schillings for Polydor takes first place.

The Tannhauser Venusberg Music or Bacchanale finds Walter undertaking a very difficult and ambitious task. Coates' great version is well known (see review on page 276 of the March issue) and in addition there is the splendid 2-part record by Schillings for Polydor (No. 66124), a work which I well remember as among the first I had the pleasure of hearing at the Studio. The impression it left is still strong and much as I admire the electrical set by Coates, I must not forget to mention this Schillings' reading—unlike Coates' in many respects and yet equally moving. Many favorable comments on this record have been received at the Studio, one coming from one of our Japanese friends.

But Walter plunges into his task undismayed by the successes of the previous recordings and achieves a vibrant reading that further complicates the problem of choosing one version of the Bacchanale. His interpretation is high-strung and languidly emotional by turns; it certainly is not Wagner as we are accustomed to it, but it is decidedly individual. The recording and performance are both quite good, but one misses the voices of the chorus of sirens, replaced in this case ineffectively with solo strings—the use of wood winds as in the Schillings' version is really preferable if there are no singers. The Coates' set is very adequate in this respect: not only are the chorus parts sung, but they are beautifully sung.

It is with the interpretation of the new set that one is most inclined to find grounds for debate and criticism. Perhaps the earlier versions are so strongly in our minds that it is difficult for a new and entirely different one to displace them in our affection. Certainly the present reviewer finds his admiration (or is it perhaps weakness?) for Coates undiminished and even intensified by hearing this attempt, gallant as it is, to rival him.

But with Siegfried's Idyll, the star of Coates dims to nothingness beside that of Walter ascendant! Here is virtual perfection, not only of interpretation, performance, and recording (the latter deserves particularly high praise), but also of tonal coloring of the most exquisite nature.

The circumstances under which this piece was composed are probably well known to most of our readers, but perhaps will bear repeating here. Wagner planned the work in honor of his Siegfried for the celebration of his wife's birthday on Christmas, 1870, as a surprise for her on her birthday morning. A small orchestra, rehearsed in secret, assembled on the stairs of Wagner's villa at Triebtschen and Wagner led the performance at 7.30 on the morning of the chosen day.

To some of the Siegfried motives from The Ring, Wagner added a German cradle song, *Schlafe Kindlein Schlafe*, and fashioned from these diverse thematic threads a web of the most enchanting loveliness. Perhaps never was the quality of tranquility so perfectly expressed in music. Coming from Wagner—master dramatist, master emotionalist—this little work is a revelation of the width of human genius which could encompass in one lifetime and one man the breadth and humor of Die Meistersinger, the epic sweep of The Ring, and the infinitesimal delicacy and tenderness of this Idyll.

Perhaps I may be pardoned for mentioning the genesis of my own acquaintance with this work as it is not without bearing upon the present recording. I first discovered it with a friend in a four-hand piano transcription over which we labored for hours, drinking in the last detail of harmonic and melodic beauty. So finished had my conception of the composition become that when I first heard it played by an orchestra, I was greatly disappointed, so far the actual performance varied with my ideal. But on hearing this recording, I recognized in actuality the conception I had formed in my mind. Differences in tempi and detail were many of course, but in every case Walter's reading could not be questioned.

Many good versions exist of the Idyll, by the H.M.V., Vocalion, Columbia, Parlophone and other companies, but this one not merely surpasses them all, it completely eclipses them! No music lover or phonograph enthusiast can afford to miss this work—a true triumph of orchestral recording and interpretative insight.

After that the Transformation Scene from Parsival must be passed over rather lightly. The music itself is not particularly well chosen for reproduction and the performance and recording are such as to make this very apparent. Not without

interest, of course, this excerpt is not such as to add anything to either the conductor's or company's credit.

The Song of the Rhinedaughters, taken from the first scene of the third act of *Götterdämmerung*, and given here without the vocal parts of the three Rhinemaidens, Woglinde, Wellgunde, and Flosshilde, is played by Sir Henry Wood and his New Queen's Hall Orchestra. Rather a wide jump from the 2nd Hungarian Rhapsody of last month's issue, but the versatile and agile Sir Henry is apparently undismayed and essays his task with his usual verve.

An interesting recording and one to be welcomed, even without the vocal parts. The performance is quite good and the actual recording, too, is effective.

Concluding, one must go back again to the Siegfried Idyll with the advice that whether one buys the whole album or not, this work by all means should be obtained. Nor should any Wagner enthusiast fail to hear and compare the Flying Dutchman Overture and the Tannhäuser Bacchanale; many will find them greatly to their liking. The Song of the Rhinedaughters, too, will be a valuable addition to any library.

We look forward with anticipation to the future Wagner Albums in the Masterwork Series.

Brunswick 50087—Delibes: Coppelia Ballet, Prelude and Mazurka; and Massenet: Dernier Sommeil de la Vierge, D12, \$2.00. Played by the Minneapolis Symphony Orchestra, conducted by Henri Verbrughen.

A worthy record to follow on the basis of the recent Mengelberg release of two Strauss waltzes for Brunswick. The Delibes excerpts are well played and well recorded, easily the best available version of the pieces today. Massenet's salon piece on the other side is rather a strange choice for a modern symphony orchestra to play or record, but it, too, is given an adequate performance. The Ballet numbers however, are good choices for release and can be put to excellent use in appreciation work. The Brunswick company must be complimented on the effectiveness of the recording itself, the best in orchestral reproduction we have had from them since the famous Midsummer Night's Dream Scherzo and Nocturne by Toscanini and the New York Philharmonic.

Victor 6586—Kreiser: Caprice Viennois and Delibes: Coppelias Ballet—Dance of the Automatons and Waltz. D 12, \$2.00. Played by the San Francisco Orchestra conducted by Alfred Hertz.

One wonders at the choice of Caprice Viennois in an orchestral arrangement—in its original form it is perhaps most effective. Yet the San Franciscoans do surprisingly well with it. Even better, however, is the Coppelias Ballet numbers, complementing the Brunswick issue of the Prelude and Mazurka. Not remarkable by any means, this recording is adequate in every respect except perhaps that of interpretative color and variety.

Victor 35820—Liszt: Liebestraum and Rubinstein: Kamennoi Ostrow, D12, \$1.25. Played by the Victor Symphony Orchestra conducted by Rosario Bourdon.

Two more pieces that have always enjoyed wide popularity as "stepping stones" in music appreciation work. Both were originally piano works (the Liszt Liebestraum even goes farther back—it is one of three like-named songs transcribed by the composer for piano solo and best known in that form), but they are undeniably more effective in these orchestral arrangements, recently of great vogue in the temples devoted to the movies and a synthesis of the other lesser arts!

The orchestra is of good size and is reinforced by the organ in the Rubinstein work. The latter, for some reason, is often called "Reve Angelique;" indeed the latter title is the one by which it is popularly known—the company is to be congratulated on labelling it correctly. Mr. Bourdon leads his men in well chosen and effective performances, neither underdoing nor overdoing pieces which unfortunately lend themselves all too easily to misinterpretation. The recording, too, while not perhaps as finished as some of the recent orchestral recordings of this company, is realistic and effective.

All in all, a record that may be put to good service in converting people to orchestral music. Like the Brunswick Coppelias Ballet numbers, such works have started many a new fledged music lover on the road to Wagner and Beethoven. Those of more "advanced" tastes are unwise ever to sneer at such pieces, especially when they are as adequately performed and recorded as here.

Odeon 3196—Waldteufel: My Dream and Goldshower Waltzes. Played by Dajos Bela and his Orchestra.

Odeon 3197—Milde: Sulamith and Samum. Dajos Bela and his Orchestra.

Odeon 3198—La Serenade and Venetian Barcarolle. Played by Edith Lorand and her Orchestra.

(Each of the above is a double-sided twelve-inch record, priced at \$1.25.)

These three records are to be welcomed as the first of the electrical Parlophone recordings to be pressed in this country under the Odeon label by the Okeh Phonograph Corporation; naturally we all hope that many of the recent releases of the Berlin State Opera House will soon follow.

The Edith Lorand record is perhaps the leader of these three, but the others are of considerable interest; the first as a coupling of two good Waldteufel waltzes and the second as an attempt of a European orchestra to exalt jazz to the symphonic level. As always, the notes may be there, but somehow or other the real jazz has all evaporated on its trip across the Atlantic! But for those who like the real old-style German type of light music, a type that no other nationality has ever quite succeeded in imitating, will find real joy in all three of these records.

The recording of course is a trifle uneven at time, yet it is surprisingly free from coarseness and extreme "sharpness." The Lorand Orchestra in particular plays with evident respect for fine tonal qualities and for an agreeable relaxation from super-symphonic music. Their record is to be recommended. *Biergarten musik*, to be sure, but one can do far, far worse than listen to and enjoy *Biergarten Musik* when it is at its best as it surely is here.

Victor 6649—Dvorak: Slavonic Dance No. 8 (mislabelled No. 1) and Suk: Fairy Tales—Folk Dance.

6647—Strauss: Roses from the South and Wine Women and Song Waltzes.

6650—Thomas: Overture to Mignon.

(All played by the Chicago Symphony Orchestra, conducted by Frederick Stock.)

The above three records, each double-sided twelve-inch "Red Seals" priced at \$2.00 each, are from the group of five special Chicago Symphony releases mentioned last month, when the first of the group, 6648, Handel: Largo and Elgar: Pomp and Circumstance March No. 1, was reviewed among the "Too Late for Classification" works. Through the kindness of the Record Order Department of the Victor Company, the above were sent to the Studio for review, although they are not yet available throughout the country. Unfortunately, the remaining work, 6651, Wagner's Prelude to Die Meistersinger, has not yet reached us. Naturally we are anticipating it, as there is no adequate electric version of this great prelude available throughout the country. The Meistersinger Prelude, also in the group is reviewed elsewhere in this issue.

Of the above three records, all recorded with great vigor although not without some unevenness, the first-named deserves perhaps the widest popularity. One has heard readings of the Slavonic Dance that were perhaps more effective in both spirit and finish, but the Suk Fairy Tales Dance is wholly delightful. Simply constructed, colorfully orchestrated, and spiritedly played, it should attract wide attention. Of course it will be of particular value in school or appreciation work, but everyone can listen to it with advantage. The Slavonic Dance is also a selection of a wide range of attraction. Together, the two dances and the effective performances and recording combine to make this a record that can be recommended most heartily.

The Mignon Overture can be described only by that phrase which has recently enjoyed considerable vogue in the discussions raging in the Correspondence Columns of this magazine—it is a real "knock-out" recording. We have heard some extremely brilliant works at the Studio in recent months, but the coda of this Mignon equals any of them and comes close to surpassing them all. Those who like to hear a big orchestra really "cut loose" will find this record what they have been waiting for. One might find several things to question in Dr. Stock's interpretation, but he has balanced his climaxes very wisely and saved the "big thrill" for the coda without in any way detracting from the effectiveness of the earlier parts of the overture.

With the Strauss Waltzes the present reviewer finds himself rather in a quandary. Recording and performance deserve praise, but the interpretation is one that seems too stifled, too precise to retain the spirit of the Viennese waltz as it is usually known. Dr. Stock's reading cannot be said to be inflexible and for the most part one cannot quarrel with his tempos (or tempi, as one prefers); but one has the feeling that the "flow" of the dances has somehow escaped him, a feeling one does not have even with such less significant waltz releases by little known foreign semi-salon orchestras. Whether this feeling is due to the demands made by a "concert performance" is hard to say; it is the old problem of Stokowski and the Blue Danube Waltz over again. Perhaps the best advice that can be given is that those who liked the Blue Danube as played by Stokowski will like Southern Roses as played by Stock. Other must either change their preconceived ideas of waltz interpretation or be content with far less brilliant performances and recordings by lesser orchestras.

Columbia 7125-M—Herold: Overture to Zampa, D 12, \$1.50. Played by the New Queen's Hall Orchestra, conducted by Sir Henry Wood.

Sir Henry Wood continues his series of "Prom" selections with Herold's Overture to Zampa, one of the most delightful light overtures. The interpretation is well chosen, but either the performance or the recording is considerably at fault, for the effect of this record—especially in the brass fanfares on the second side—is extremely trying.

One remembers with pleasure the fine acoustic record of this overture played by Papi and the Metropolitan Opera House Orchestra on the old American Vocalion red records. Played again for comparison, it had not diminished a bit in either beauty of tone or effectiveness of performance and recording. Sir Henry is laboring under a heavy handicap when he attempts to surpass this old version.

Chamber Music

STRING QUARTET

Victor 6634—Tchaikowsky: Andante cantabile and Haydn: Theme and Variations from the Emperor Quartet. D 12, \$2.00. Played by the Elman String Quartet.

An old friend back again and profiting by the new process of recording. The Elman Quartet now consists of Mischa Elman, Eduard Bachmann, W. Schubert, and Horace Britt; this record gives good evidence of their powers. We hope it will not be long before they release some complete works of the same standard of excellence.

As both the works chosen are well known, they should enjoy considerable success. This is a record that can be recommended both for its own merits and for its usefulness as an introduction to music in this form. The Company does well indeed to balance a work like the Brahms Quintet of last month with a release like this; available music of every grade of ease or difficulty of comprehension makes progress from the simpler to the more complex types natural and inevitable.

A correction should be made here of the prices of two of the Victor sets reviewed in the last issue. The Beethoven Violin Sonata played by Kreisler and the Berlin State Opera House (6 records) is listed at \$15.00 instead of \$12.00. The Brahms Piano Quintet played by Harold Bauer and the Flonzaley Quartet is \$10.00 instead of \$12.50. There is an album provided without extra charge on the Dvorak Quartet (as well as the other works).

R. D. D.

Instrumental

BAND

Brunswick 3298—Under the Double Eagle and High School Cadets Marches, D10, 75c. Played by the Boy Scouts Band of Springfield, Missouri.

Boys will be boys—and some boys will not only be good scouts but good band musicians too. A laudable ambition and one that needs encouragement. But in all kindness and appreciation of their well-meant efforts, it might not be too

much to suggest that possibly further training and progress be made before appearing before the general public on records. One thing, however, can be said. Like the dance orchestra mentioned by Rufus last month, the band (however well it may play) certainly "plays good and loud!" Under competent direction such energetic enthusiasm may be put to good account.

Victor 20559—On the Mall and The Pioneer Marches, D10, 75c. Played by Arthur Pryor's Band.

These two fine marches of Edwin Franko Goldman are quite up to the standard set by the recent excellent band recordings of the Victor. Inasmuch as Goldman is no longer recording, it is fortunate that these versions are so adequate. Pryor deserves credit for his sympathetic as well as effective performances.

ORGAN

Victor 35821—Ketelbey: In a Monastery Garden and In a Persian Market Place. D12, \$1.25. Played by Reginald Foort.

Truly remarkable organ recordings! The pieces themselves are too well known to receive comment, but the performances are worthy of special mention—although, of course, one can never forget Mr. Shilkret's *tour de force* with the Persian Market Place, released five or six months ago.

PIANO

Victor 6633—Debussy: Reflets dans l'eau and Stojowski: Chant d'amour. D12, \$2.00. Played by Ignace Jan Paderewski.

The sole piano record of the month is worth a score of ordinary releases, for the excellence of Paderewski's first electrical recording of a month or two ago is easily surpassed by his second. The piano tone is by far the best the Victor Company has ever achieved—not inconsiderable praise in view of their recent fine releases. The incomparable Columbia piano recording is surely in fair danger of eclipse if the present progress keeps up.

Sigismund Stojowski's Chant d'amour is a well constructed salon piece of the highest class, one which has enjoyed some popularity. But, of course, it is for the tone-poem of Debussy that most music lovers will desire this record. No matter what other version one may already possess (and the present reviewer personally prefers the interpretation of Gieseking's old and rather weakly recorded Homocord record), he should by all means hear and own this new one. As an example of modern piano recording it is outstanding. Paderewski's reading is cold almost to the point of iciness and the iridescent and shimmering liquid web of Debussy's superb coloring are never realized by him, but from a technical standpoint no fault can be found. A record that cannot fail to impress and to win hearty admiration.

Choral

Columbia 50041—America and The Star Spangled Banner. D12, \$1.25. Sung by the Columbia Male Chorus with orchestral accompaniment.

The first of the patriotic records for the Fourth of July season and probably the first electrical choral versions of these songs. The recording and performances are vigorous rather than finished. Those who wish stirring and lustily sung versions of our national songs will find their wants satisfied here.

Brunswick 3497, 3498, and 3164 (D10s, each 75c). The first two are sung by the West Virginia Collegiate Institute Glee Club (Shout All over God's Heab'n; I'm So Glad Trouble Don't Last Always; Ezekiel Saw de Wheel; and Walk in Jerusalem Just Like John) and the third by the Furman (S.C.) University Glee Club, directed by J. Oscar Miller (Goin' to Shout and Steal Away).

Three more in the extensive series of Glee Club records issued by Brunswick. The Negro Spirituals are among the best of the series so far. The standard of recording is maintained throughout.

Victor 35819—Gems from The Bohemian Girl, D12, \$1.25. Sung by the Victor Light Opera Company.

Another series in which the standard is adequately maintained. The Bohemian Girl is an excellent choice from which to make a recorded selection and the Victor Light Opera Company is to be commended for reviving interest in many of the old favorites.

Victor 20468—Celestial Voices and Jesus, Lover of My Soul, D10, 75c. Sung by the Dayton Westminster Choir.

Both pieces are sung unaccompanied; the former without words. An excellent choral release, of interest to a far wider group than those desiring "sacred" selections alone. Celestial Voices, in particular, is performed in a way that is of real musical merit and the recording makes one look forward with anticipation to the time when the Bethlehem Choir or some other adequate chorus will record the major choral works of Bach.

Vocal

Brunswick 10271—When Twilight Comes and I Passed By Your Window D10, \$1.00. Sung by Marie Morrissey. A fair continuation of this artist's series of popular and sacred songs.

Victor 1237—Moussorgsky: Boris Godounow—In the Town of Kazin and Borodin: Prince Igor—Song of Prince Galitzky, D10, \$1.50. Feodor Chaliapin in more of his inimitable Russian operatic excerpts, with voice and vigor scarcely diminished. The recording is very good.

Victor 1239—Boito: Mefistofele—Dai campi, dai prati and Ginunto sul passo estremo, D10, \$1.50. Two arias from Boito's much discussed work, sung by Beniamino Gigli. The selections themselves hardly seem of unusual musical merit, but Gigli, as always, is decidedly worth hearing. One might remark that the orchestral accompaniments, always a feature of Victor vocal recordings, are not quite up to the usual high standard in the releases of this month. To counteract this, however, the soloists themselves are all in unusually good voice. Here, as in the others, the recording is uniformly good.

Victor 1234—Twilight and My Little Nest of Heaven Blue, D10, \$1.50. Maria Jeritza, too, like Kreisler, McCormack, et al, feels the necessity of bringing out a record "for the people." Surprisingly enough, she neither "plays down" to her new public nor allows herself to appear in an unbecoming light. The advance list annotator is quite correct in stating that she "turns off a light opera song in a style no ordinary soubrette can hope to follow." Moreover, her voice is of more warmth and color here than ever before—whether it is due to the recording or to her greater ease is hard to say.

Victor 1235—Aloha Oe and Nightingale Song, D10, \$1.25. Hulda Lashanska also follows the popular example; in addition to the ubiquitous Aloha Oe, she records the Nightingale Song from the Bird Seller "long familiar to the theatrical world." The bird effects in the latter are by the noted whistler, Carson J. Robison. Lashanska's voice needs no comment; it is as lovely as ever here, but she hardly possesses the effective ease of Jeritza.

Victor 6618—Faust: Flower Song and Don Carlos—O don fatale, D12, \$2.00. Margarete Matzenauer's voice is one of the glorious things in music. Here the electrical process gives it due justice. Unfortunately the nature of the arias give no opportunity for the full-blooded dramatic interpretations at which Matzenauer is at her best. The present reviewer had the pleasure of hearing once with a symphony orchestra in Isolde's Narrative from Tristan and Isolde and Weber's Ocean Thou Mighty Monster and he can imagine nothing more effective on records than versions of these arias under the same advantages of recording evident here.

S.M.

Popular and Dance Music

The Victor popular numbers may well be lifted from their alphabetical position at the foot of the list and taken first this month. The Victor Salon Orchestra leads the way with 20556 (Aloha Sunset Land and Chanson Bohemienne) played in its own distinctive and characteristic style. Jesse Crawford is as reliable as ever; this month his offering couples Nesting Time and So Blue on 20595. The Light Opera "Gem" series is continued with selections from the Bohemian Girl (35819—12 inch, \$1.25) in which the Victor Light Opera Company maintains its usual standard and spontaneity. Lewis James and Franklyn Baur, two more "good old dependables" sing Charmaine! and I Found You, respectively on 20590; one may either like them or not, but he will never be disappointed! Those that like this sort of thing will like this! 20558 is an-

other record which one will either enjoy or dislike according to his taste for the particular thing it happens to be, in this case xylophone solos. They are Victor Herbert's *Al Fresco* and Nevin's *Mighty Lak'* a Rose, played by the xylophone virtuoso, Sam Herman. This month's old-time ballads are *Break the News to Mother* and *Just as the Sun Went Down* sung by Maurice J. Gunsky on 20376. Gene Austin is back again on 20569 (*Muddy Water* and *My Idea of Heaven*). The concluding records for this month (not one of unusual novelties) are 20587 and 20596; respectively: the *Four Aristocrats* singing *Bells of Hawaii* and *Voom Voom*, and the *Hilo Hawaiian Orchestra* in *Honolulu Moon* and *Hawaiian Dreams—waltzes*. The *Aristocrats' Voom Voom* (Moaden On the Gayden) is the only number deserving special mention.

The Okeh Corporation gives us another Johnny Marvin record this month (40802) on which he sings *At Sundown* and *Wherever You Go—Whatever You Do*, to the usual accompaniment of clarinet and guitar. He is always worth hearing. Sara Martin does nothing unusual on 8461, but her choice of *Take Your Black Bottom Outside* deserves serious consideration in the award of the best title prize of the month! The coupling is *Cushion Foot Stomp*. Russell Douglas sings *It All Depends on You* and *What Do I Care What Somebody Said* on 40801; Sylvester Weaver sings the *True Love* and *Poor Boy Blues* on 8460; and Les Reis has *Yes She Do—No She Don't* (another strong title contestant!) and *Does She Love Me? Absolutely Positively!* on 40804. (Reis also sings many of the vocal choruses in this month's Okeh dance records.) Ed Lang plays two guitar solos on 40807 (*April Kisses* and *Eddie's Twister*), while 40808 is a return to the vocals with Noel Taylor singing *Russian Lullaby* and *So Blue*. Charles and Effie Tyus have two blues duets on 8459 (*Alibi-ing Papa* and *Sweet Mama Goodie*), while the Rev. J. M. Gates leads the only sacred record of the group (8458—*Get Right With God* and *Noah and the Flood*).

The Columbia popular list is even longer than the usual length. First by all means comes 921-D which has been the cause of considerable amusement at the Studio. Conversation has just drifted to Schonberg's famous work, *Verklarte Nacht*, when it was discovered that one of the songs here was composed by a "Schonberg" and the suggestion was made that perhaps this was the *Verdammt Morgen* after the *Verklarte Nacht* before! On playing, however, both the Schonberg selection, *Proud*, and the coupling, *Who'll Buy My Violets*, proved to be the leading popular vocals of the month; Gypsy and Marta deserve the credit. On 938-D Johnnie Sylvester plays the *Wallabies March* and *Skater's Waltz* on the accordion; 949-D couples *Song of the Islands* and *King's Serenade* (Sol Hoopis Novelty Trio); and Art Gillham, the whispering pianist, is heard this month on 955-D and 972-D, respectively *I'm Only Another to You* and *I'm Drifting Back to Dreamland*;—*Broken Hearted* and *If I Get a Sweetie Now*. Milt Gross, inimitable dialect tales are represented on records this month by Mory Leaf's recitation of *De Sturry* from Captain John Smeeth with *Pumpkinhontas* (951-D); on the other side is Sonya. 952-D combines *If You're in Love You'll Waltz* and *Following the Sun Around*, from Rio Rita, played as Piano Duets by Constance Mering and Muriel Pollock; in spite of the Columbia piano recording, this combination has a long way to go before it can beat Brunswick's team of Arden and Ohman. The Artist Ensemble maintains the standard of its previous releases in *Blue Skies* and *Tonight You Belong to Me* (962-D), but Jimmie Johnson was rather a disappointment in his piano solo blues, *Snowy Morning* and *All that I Had is Gone* on 14204-D. 948-D presents Alan "Punch" Green singing *I'm Back in Love Again* and *All that I Want is You* in a fashion that rather belies his title; the Birmingham Jubilee Singers are good in *Pharaoh's Army Got Drowned* and *See the Sign of Judgment* (14203); and another Scottish Comedian, Will Fyffe, holds forth on 960-D in *Dr. McGregor* and *Where the Blue Bells Grow*. Vocal Gems from Rio Rita and Lucky are given on 50039-D (12 inch, \$1.25) by the Columbia Light Opera Company which as usual sings with lots of energy but not a great deal of finish. *Barbecue Bob* sings the *Barbecue* and *Cloudy Sky Blues* on 14205-D; Charlie Poole and the N. C. Ramblers couple *Good-bye Booze* and *Budded Rose* on 15138-D; Riley Puckett offers *Jack and Joe* and *Down in Arkansas* on 15139; but for a real southern special, 15140-D takes the prize: it is a two-part *Fiddlers' Convention* in Georgia and features Clayton McMichen, Gid Tanner, Riley Puckett, Bob Nichols, Faith Norris, and Bert Layne. 15141-D

finds Obed Pickard singing Kitty Wells and Bury Me Not on the Lone Prairie; 969-D Vernon Dalhart coupling the last-named selection with Get Away Old Man; 15142-D, Gid Tanner and his Skillet Lickers in John Henry and Wreck of the Southern Old '97; 904-D George Lippschultz offering At Dawning and Serenade as Violin solos; and 947-D, Lee Morse singing Side by Side and My Idea of Heaven. Vaughn de Leath and Frank Harris combine their talents on 971-D in Down in the Old Neighborhood and Oh Baby Don't We Get Along!; Cross and McCartt duetize When Roses Bloom Again and Sweet Rosie O'Grady on 15143-D; and Martha Copeland brings up the rear of the long list with the Sorry Valley Blues (14208).

For Vocalion Jo Davis sings I'm Only Another to You and I'm Longing for My Old Gal Sal on 15531; Peggy English couples I'm in Love Again and It All Depends on You on 15526; Vernon Dalhart (who records for all companies impartially) sings Barbara Allen and Wreck of the C. & O. No. 5 on 5140; Lester McFarland offers You're as Welcome as the Flowers in May and Are You Tired of Me Darling? (the latter with Robert A. Gardner) on 5128. Evelyn Thompson sings When Tomorrow Comes and One More Kiss (1084) and the Hill Billies offer Sally Ann and Kitty Waltz on 5019. But the three foreign records in the group are easily the leaders. Aaron Lobedoff sings Zirele Mirele and Maine Sis Gesenn a Drainele on 13045; and the fine Mexican soprano, Margarita Cueto, is heard on 8091, with Juan Pulido in Te He de Querer and alone in Reliquias de Amor. Adeline Iris and Roberto Guzman sing Era Puro Mexicano and Las Madreselvas on 8087, the last record on the list. Naturally, the Cueto number deserves particular mention.

Nick Lucas is present as usual on this month's Brunswick popular records; this time he croons I'm Looking for a Girl Named Mary and Underneath the Weeping Willows (3466); Frederick Fradkin, too, turns in another pair of finished violin solos, I'm Falling in Love with Someone and The Love Waltz (3514). Wendall Hall, the red-headed music maker, couples Down Kentucky Way and Yesterday on 3507; and Arthur Gaylord, the whispering serenader, whispers and serenades on 3482, Just the Same and That's My Hap—(everyone knows the rest by this time!) Vernon Dalhart and Frank Munn conclude the list with 3523 and 3510, respectively Someday Sweetheart and Let Me Call You Sweetheart; Just an Ivy Covered Shack and A Lane in Spain.

Dance Records

This month it is the turn of the Okeh releases to be taken first. Unfortunately, they cannot be said to be quite up to the high standard set in the last few months; the recording is as effective as ever, but the orchestras seem a trifle weary and unable to maintain their great performances. However, this is by no means true of 40805, on which Mike Markel and his orchestra give what is easily the best version of the Doll Dance so popular this month. Red Lips—Kiss My Blues Away, the coupling, is good too, but in this case Leo Reisman's Columbia version must be awarded first prize. Jack Linx and his Birmingham Society Serenaders play the Beale St. Blues and He's the Last Word on 40803 in fair fashion, but Irwin Abrams and his band are decidedly good in Shanghai Dream Man and That's My Hap-Hap, etc. (40798). The Bar Harbor Society Orchestra offers So Blue which is coupled with A Little Girl, Boy, and Moon (40799); Will Perry, who plays the last named, also has a complete record to himself (40806), C'est Vous and Russian Lullaby; 40800 finds the Everglades Orchestra in Mine and Underneath the Weeping Willow; none of these being out of the ordinary in any respect. The Goofus 5, however, in Muddy Water are, as always, worth hearing; Harry Reser's Jazz Pilots provide the coupling, Just the Same (40809).

Victor carries off honors for the best dance record of the month in 20599, Hallelujah!, played by Shilkret and the Victor Orchestra in their old unbeatable style. Shilkret's masterly hand will be easily recognized in the orchestration, surely a surprisingly effective one. The accompaniment to the vocal chorus deserves special praise. A record not to be missed! (The reverse is competently provided by Roger Wolfe Kahn, Sometimes I'm Happy.) Shilkret also plays 20503 (Doll Dance and Flapperette), 20597 (Yesterday Waltz—with McEnelly's I'll Take Care of Your Cares), and 20603 (The More We Are Together and There's Everything Nice About

You); all are good. Roger Wolfe Kahn and his orchestra provide the best version of Russian Lullaby of the month (20602); coupled with George Olsen's For You and Me; this too, is one of the leading records of the month. 20557 (Following the Sun Around by Jacques Renard and his orchestra coupled with If You're in Love You'll Waltz by Kahn and his band) is rather below the others of the month. 20591 is a similar coupling of a fox trot and a waltz (Silver Song Bird and Love Me All the Time), both are played by the B. F. Goodrich Silvertown Cord orchestra. 20589 and 20588 are both fairly good; the first couples Waring's Pennsylvanians in Nesting Time with McEnelly's My Sunday Girl; the latter is by Jean Goldkette and his orchestra, heard in My Pretty Girl and Cover Me Up with Sunshine.

The Vocalion Dance list is quite short, led by McKenzie's Candy Kids playing Nervous Puppies and What Do I Care What Somebody Said (15539). The Night Club Orchestra also is good in That Saxophone Waltz and Consolation Waltz (15537). The Vanderbilt orchestra plays Following You Around on 15542 coupled with Al Goering's Collegians in I'll Always Remain with You; the last-named band is also heard on 15541 in I'm in Love Again while the former plays Lily Dale on the reverse.

Going on to the ever excellent Brunswicks, we find Carl Fenton leading the way with three records, 3519, 3508, and 3472, all good, but led by the first-named (Delirium and Doll Dance); the others are Same Old Moon and When the Bo-Tree Blossoms Again—Rio Rita and Following the Sun Around. Of particular interest this month is a 12 inch (\$1.00) waltz record by Frank Black and his orchestra heard in the Merry Widow and Count of Luxembourg waltzes (20052); both deserve praise for performance, interpretation, and recording. Vincent Lopez is as good as ever in 3517 (A Lane in Spain and I'll Just Go Along), nor do Ohman and Arden slip from their usual standard in 3491 (At Sundown and South Wind); their piano and orchestra numbers are always of distinctive interest. Harry Archer is heard after an absence of some months in I'll Always Remember You and Lily (3491); the Six Jumping Jacks offer I Wonder How I Look When I'm Asleep and Just the Same—which may be true! (3511); and to conclude, the ever dependable Park Lane Orchestra plays You Can't Cry Over My Shoulder and You're the One for Me, on 3513.

The Columbia Dance records are of rather more uneven worth than usual this month, but the outstanding numbers one expects to find are very much in evidence. First on the list is Leo Reisman's best to date, Red Lips Kiss My Blues Away and Collette on 973-D. A few of his recent releases (including the much touted Lonely) have been rather disappointing, but here he comes back in great style—a fine dance record from every point of view. The orchestral parts of The More We are Together (with A Lane in Spain—961-D) by the Columbians are also very good, but the vocal chorus by Frank Harris and Ed Smalle hardly keep up to the standard. 966-D, Hallelujah! and Sometimes I'm Happy by Cass Hagan and his Hotel Manger Orchestra is good and contains some interesting effects, although the version of Hallelujah is a long way from equalling Shilkret's great Victor performance. Jackie Souders is good in Gonna Get a Girl and Maybe Sometime (906-D); Cole McElroy's Spanish Ball Room Band are still better in My Co-Ed and Destiny (928-D); but Frank Ellis and his St. Francis Hotel Orchestra (a new addition to the Columbia ranks?) doesn't provide anything unusual in Hop Skip and Who'll Buy My Violets (930-D). Don Vorhees and his Earl-Carroll's Vanities orchestra are decidedly below their standard in Dancing the Devil Away (954-D); The Columbians, who are nearly always worth hearing, provide the reverse of the last-named record (That Little Something) and both sides of 968-D (Dark Eyes that Haunt Me and Like You). With 953-D we come to another real winner, Duke Ellington and his Washingtons playing the East St. Louis Toodle O and Hop Head; they are a new Columbia band and they make a very creditable debut. Mal Hallett, however, is only fair in My Idea of Heaven and Positively Absolutely (967-D); not bad dance numbers by any means, one has been led to expect something a little more outstanding from him. Fletcher Henderson plays the Rocky Mountain Blues and Tozo on 970-D; Earl McDonald's original Jug Band plays the Melody March Call and Under the Chicken Tree on 14206-D; the Original (evidently all southern dance music orchestras are "original") couple Lucy Long and All That I Had Is Gone (14207)—the Jug Band numbers lead easily. I miss the

Charleston Chasers this month—their Someday Sweetheart and After I've Gone (861-D), reviewed in the March issue (where the title was incorrectly given as Someone Sweetheart), still remains one of the greatest jazz records of the year; it must be heard to appreciate what real jazz can be!

RUFUS.

Foreign Records

IRISH

The Columbia Company as usual is right on deck with their monthly batch of Irish records; having built up their reputation in this field, they evidently are taking no chances of losing it. Of the six records in the group I most enjoyed 33156-F, the Flanagan Brothers in A Quiet Night at the Flanagans and Sprig O' Shillelagh. Shaun O'Nolan is responsible for two couplings; the first is 33152-S (Maid of Kensale and Down on the Irish Coast) and the second, 33152-F (Phil the Fluter's Ball and The Man that Struck O'Hara). Frank Quinn offers the Hat My Father Wore and the Old Swallow Reed on 33155-F and William Ryan, tenor, sings Machusla and Mother Machree on 33154-F. 33151, James Claffy fiddling Laughing Molly and Kerry Man's Rambles Mountain Dew was lots of fun and can be recommended to all who like old-fashioned fiddling done in the real Irish style.

GERMAN

The most important German records of the month, the twelve-inch electrical Odeons by the Dajos Bela and Edith Lorand organizations are reviewed among the orchestral records elsewhere in this issue. Dajos Bela also has a ten-inch disk, Odeon 10438, coupling Poem—Boston Waltzer and Wonnentraume. One of the most interesting German releases is 10437, The Musikkorps der III Preuss Nachtrichten-Abteilung playing the Alte Kameraden Marsch and Miemand Zuliebe, Niemand Zuleide; the version of the first-named is easily the best recording among the foreign lists of this very popular march. The other two Okeh's are 10434 and 85167 (the latter a twelve-inch disk), respectively the Odeon Orchestra with Male Quartet in Schlunkelwalzer and Klingt ihr trauten jugendlieder—Harry Steier, tenor soloist; and Peter Stahl's indefatigable Kapeppe playing Lustige Susanna and Treue Kamaraden Landler.

There are three Columbia ten-inch and four twelve-inch records this month (the former are of course 75c each, the latter \$1.25). 5130-F, 5129-F and 5131-F are the smaller disks, respectively: the well known Altmeister A. Engel, tenor, singing Erinnerung an Herkulesbad and Zwei dunkle Augen; the Ehrenwert Schrammel Quintett heard in the Weiss-blau Landler and Hansl und Gretl Polka—in all honesty it can hardly be said that the quintet lives up to its name!; and the Manhattan Quartet in Wo findet die Seele die Heimat—die Ruh? and Lasst mich geh'n 55079-F to 55081-F (the twelve-inch records) are all by Mullers Banater Kapelle heard in the following numbers: Bubenstreich Polka and Ehrte die Frauen Landler: Mariechen sass traumend im Garten (2 parts); Treue Liebe hast du mir geschworen (2 parts); and Der Faule Handwerker'selle and Das Jagen, das ist mein Leben.

For Victor Stahls Kapelle is also on deck here with Blumen-gefluster Walzer and Bertha Polka (68802—12 inch, \$1.25). George Gut, tenor, lives up to his name in Lenz and In meiner Heimat (79260), and the ever faithful Gebrüder Moser offer Immer fidel and Der Einsiedler for this month (79259). Also on the Victor list is 79281, Marek Weber's release mentioned last month. Note should be made of the fact that this record has been given two numbers, one for the foreign list and one for the regular release (April).

RUSSIAN

The four in this group are all Columbias, Nos 20097-F to 20099-F and 12053-F. The first two are accordion solos by Lavrenti M. Timoshuk: Rozovyj Buket Mazurka and Ingomer Wals; and Slava Polka and Solome Tanetz—not, however, the Strauss version! The other two disks are respectively D. Medoff, tenor, singing Margarita and Oj, Polna, Polna. Korobushka; and the Russian Novelty Orchestra in another millionth version of the Volga Boatman coupled with Dark Eyes Waltz. At the last official computation, Aloha Oe was leading the Volga Boatman by several hundred recordings—but of course it has had the advantage of a considerable

head start. Bets can safely be laid that Russia will be close on the heels of Hawaii before long. Personally, I am awaiting with interest a record coupling Aloha Oe played by a Russian Balalaika Orchestra with Volga Boatman by a ukelele band!

LITHUANIAN

These are hardly up to the previous month's standard. Timoshuk and his accordion are heard on Columbia 16065-F in Garbes and Kalakutai Sianduose Polkas; Justas Kudirka, tenor, sings Pianti Linksma and Pasisejan Rutele—comic songs—on 16064-F; and the Lietuviska Naujenybiu Orkestra is heard in Volgos Burlioku Daina and Tamios Akys, Valcas, on 16066-F.

HUNGARIAN

The three Hungarian records are also all Columbias; certainly the Columbia Company is specializing on its foreign releases this month! Thomee Karoly offers Nem Ragyog a csillag szerben mint a szemed benye . . . and Tobet er egy ferjes asszony on 10125-F—a weighty burden of titles for one slight ten-inch disk to bear! Karoly is also heard on 10124-F in Lampafeny and Ne nezzetek ugy ram mint egy csavargora. 58009-F caused considerable interest at the Studio and we are still wondering whether it is not mislabelled. The two-part selection, A Harom jo madar es a bela is credited to Kiraly Nador es Kiss Trio—surely a real Kiss selection could not be orchestrated for more than a duet!

CROATIAN

The three Croatian records on the other hand are all Victors. 79255 to 79257, respectively: Joseph Bastitic, tenor, singing Jedna Cura Mala and Dunave tiha vodo ladna—folk songs; the Tamburica Orchestra Jorgovan in Sto Si Tako Zalostan? and Idem Sorem Zeleni Se Trava; and the Orao Tamburica Orchestra in Civutska Serenade and Jes Takomi Moje Vere. None are of unusual interest.

BOHEMIAN

The solitary Bohemian record is Odeon 1730, one of the distinctive foreign releases of the month. The Saxofon Orchestra Zpevem Vojenska Muzika plays Leti soka pekny ptak with vocal parts in addition. The conductor deserves considerable praise as his accompaniments are very interesting; the brass is given considerable opportunity to display its powers and its martial flourishes are quite effective.

SWEDISH

The three Victor releases are 79275, 79278, and 79282, respectively: the Olsen-Holt Instrumental Quartet in Olso Waltz and Fjord Schottische (a good number for Henry Ford's old fashioned dance orchestra!); Hjalmar Peterson in Flickan Pa Bellmansro and I Varmland dar a da sa gutt gutt; and Carlsten and Olson in two duets, Upsala ar Bast and Vid brasan pa magisterns kammare, efter en Stor Midagsbjudning.

From Odeon come 19211 and 19210. Gustav Lovas and Edith Hallsten in comic songs, Bor du Hemma hos din Mama and Hoffmans nya v aventyr—the last a sort of take-off on the familiar barcarolle; and a Potpourri over Svenska Spelmanslatter (2 parts) by the Ezerstams Orkester of Stockholm. The playing is not of very high calibre in the last named, but the selection itself is interesting, including many well-known Swedish airs. Special mention goes to the clarinetist of the orchestra for his outstanding efforts!

Columbia offers 4 records, 22054-F, 22055-F, 26051-F, and 26052-F; respectively: Lager Olzen & Co. in Boljornas Drottning Vals and Skargards-Flickan Mazurka; the same organization playing Den Gamla Sekretaren Vals and Solstralarna Polka; Henry Corsell, tenor, singing Nacken han spelar pa Boljan Bla and Varje Liten tanke, Sangvals; and Skrallbom, humorist, in Hopp Sunta Li a Lua and Tjolanta a ja'.

FINNISH

Columbia 3044-F and 3045-F are alone this month. The first couples two comic songs, Askron Kolmerivinen and Tiskarin Polka, by Hiski Salomaa; the second, Ingapieni and Mustalais Ruhtmatar No. 3, sung by Aino Saari, soprano.

DUTCH

Again two Columbias, 30007-F and 30008-F, the first by the Amsterdam Columbia Kwartet singing Scheepje onder Jezus' Hoede and Kom Jezus nujn Heiland; the second by the Hoffman Duo, O Jamrs hou je voer recht and Als je t'ouderhuis verlaat.

FRENCH-CANADIAN

Isidore Soucy plays a rather interesting 4-part violin solo, *Set Canadien-français-lanciers* on Columbia 34087-F. The other disk, 34099-F, comic songs, *Les Petits pieds* and *La queue du chat*, sung by Eugene Daignault are of less importance.

JEWISH

Four Columbia records, 8129-F to 8131-F, try hard to keep up the list of good Jewish releases of former months. (Victor is entirely unrepresented, but there is a Vocalion release mentioned among the popular vocal and instrumental numbers.) The first Columbia is rather unusual, however, *Die Boibriken Chasseneh* (2-parts) played by the Boibriker Kapelle. The second and fourth are sung by Irving Grossman, respectively *Breingt mir mein Mamen fun jener zeit* and *Mein Mame's Liedeles fun "In Gorten fun Liebe"*; and *Ich vel shuldig gedeken deine oigen* and *Dos yiddel fun der South*. The remaining work is characterized by great energy and life, unfortunately combined with rather shrill tone; but at any rate Abe Schwartz' Orkester should be heard in its vigorous performance of *Zorg Nit Mama "Mie Platch Mama"* and *In Odess*, in Odess. Here is a spirit even many symphony orchestras might well emulate.

UKRAINIAN

The two Okehs are 15541 and 15542; Mary Mashir, soprano, singing *Kolib Meni Gospodi* and Kari Ochi; and M. Zazuliak, baritone, in *O Ukraino* and *Gei, Vichno Selo*.

Columbia offers 27089-F to 27091-F; respectively: the *Ukrainska Orchestra Pawla Humeniuka* in *Wals Bavadura* and *Polka Porubocka*; and Ewgen Zulkowsky, baritone, in four numbers, *Molotnyk*, *Zmarmiv Ja*, *Do Poczajewa Na Widpust*, and *Wiwczar Na Supylei*. None is especially noteworthy.

FRIESIAN

Lucas Hannema, baritone, sings *Oan Bankje* and *Mis, Orieti*, on Columbia 30006-F.

SLOVAK

Victor and Columbia both offer the same selection by the same artist this month, a four-part *Slovenska Svadba*, by Andrej Gellert and orchestra. The work is quite interesting—a sort of potpourri interrupted by spoken passages. There is little to choose between the two versions, but perhaps the Victor has a slight edge on the other.

GREEK

Columbia has released one ten-inch and four twelves, nos. 7035-F and 56057-F to 56060-F; as follows: Columbia Tango Orchestra in *Naziara* and *Xemialistra*; D. Poggis & Co. in *Calamatiano* and *Syrtos Politicos*; Tetos Demetriades in *Horodia Foustanela Me Gazi Sourtos* and *Melahrini Mou*; Maika Papagika & Co. in *Ta Komena ta Maliasou* and *Tourna*; and Tetos Demetriades again—this time with chorus—in *Aman Elenio* and *Mia Paphia Ston Argalio*. The Greek tango hardly satisfies the ears of one accustomed to the Mexican on Spanish variety; the two Demetriades records are of more interest.

Odeon also includes some Greek tangos—evidently in popular favor just now—among its four records 28053 to 28056; respectively: G. Vidalis, *Ela Mazi*, and chorus in *Stin Arapia*; Vidalis and Savaris in *Spanioles (tango)* and *Bon-Bon Fonzoun ta Koritsia*; O Trellos Horos (tango) and *Chiaty Pino*; Perasan ta Hronici and *Stigmi Onirevmeni*—both the last named records also by Vidalis and Savaris—as usual, they are worth hearing.

From the Victor Company come three twelve and one ten-inch records, nos. 68799 to 68801 and 79261; respectively they are: the Cavadis Popular orchestra in *Karsilama Tekirdagh* and *Zeibesikiko Haves*; the Mamakos Trio in *Mevlianes-Siro* and *Mparmpounaki-Sirto*; Sotirios Stasinopoulos, tenor, singing *Den Prepe Ego* and *Poles Nihities Perpatisia*; and Makis Patrinos in *O Karagiozis Dierminefs* and *O Karagiozis Gramatikos*.

POLISH

The Victor Polish releases are led by nos. 79271 and 79269; the first good performances of *Polka W Naszem Kraiu* and *Walc Weselne Zwony* by the Orkiestra Witkowskiego; the second two fair selections by Jan Kapalka and his orchestra (*Piec Kujawiakow—Oberek* and *Dwa Sdzgly—Polka*. Dukli's Peasant Band plays *Obertas Z Dukli* and *Na Okolo Czarny*

Las on 79268; two baritones, Wladyslaw Ochrymowicz and J. S. Zielinski, have for their monthly offerings 79270 and 79272, *Cheialo Sie Zosi Jagodek* and *Trebacz*; and O Ty Moj Macku and *Dlaszego Panny Wstoyza Sie*. Wanat and Littman bring up the rear with two accordion and violin duets, *Dragal—Oberek* and *Na Falach Wisly—Walc* (79274).

Wladyslaw Ochrymowicz appears also on the Columbia list in *Antek* and *Kobieta to instrument* (18192-F). The Orkiestra deta Fr. Przybylskiego plays *Wiosna—Polka—Mazurka* and *Chwile Szczescia—Walc* on 18193-F; the Wykonat Kwartett Fr. Kurzawj couples *Romans Cyganski—Walc* and *Klarcia—Polka* on 18191-F; the Kwartett Braci Okulskich offers rather tardily two Easter songs, *Wesoly Nam dzis dzien Nastal* and *Zwyciezca Smierci*, on 18190-F; and finally, Ignacy Ulatowski couples two comic numbers, *Majufes* and *Ozenil sie Stary z mloda* on 18189-F. None is outstanding.

There are two Okehs, 11310 and 11311, the first, *Spiew Komizur z orkiestra* (Krakowianin and Kwecisly I wouny maj Walc), Josef Kallini, tenor soloist; and the second Wladyslaw Kosztownials and Halina Lanowska in *Z Baba Lepiez* and *Talzman Szczecia*.

ITALIAN

There are six Columbia Italian releases, nos. 14280-F to 14285-F; as follows: The Orchestra Coloniale in *T'amo Ancora* and *Finestra Bruna*; the orchestra di mandolini 'e chitarre in *Quando 'tamo—valzer* and *Mazurka trionfale*; accordion solos (*Il sirio* and *Julietta Mazurka*) by John Pezzolo; Giuseppe Milano, tenor, singing *Marinaresca d'ammore* and *B Bona Pasca!*; Gilda Mignonette, soprano, singing *'A Canzona 'e de Pinedo* and *L'Arrivo di de Pinedo in Americo compagnia*; and Raoul Romito, tenor, singing *Addio del giusti* and *Spazzacamino*. Of these, the Mignonette record is of particular interest of a timely sort, celebrating the aviator de Pinedo's exploits.

Okeh presents Dajos Bela and his orchestra again on 9315 in fairly effective performances of *Era Bionda*, *Rosa o nera?* and *Gizetta*; Alfredo Bascetta gives two tenor solos on 9314 (*Serenata a Amcettina* and *Cheste 'e Zetella*) and C. Meluzio two accordion ones on 9313 (*Dolce Attese* and *Palpiti d'Amore*).

At the top of the Victor list is a Tito Schipa release reviewed among the regular vocal records next month. The Mussolini Waltz and *Miramare Mazurka* by the International Novelty Orchestra also deserves special mention (79249). Rafaele Balsamo accompanied with a male chorus and a band sings in *Caserna* and *Al Campo* in 79250; The Orchestra Barese Pasquale Acito does well with *La Fallina Mazurka* and *Il Mago Nell Incanto Valzer* on 79251; Giuseppe Milano is heard again this month on 79252 (*Uocchie 'E Sincerita* and *Comme te Pozzi Perduna?*—both in the Neapolitan dialect). 79253 and 79254 are the Tafarella Italian Sextette in *Mariuncella Polka* and *Baciami! Baciami! Ancora!* Valzer; and Torre and Magnante in two violin and accordion duets (*Sogno d'Estate Valzer* and *La Bella del Vilaggio Polka*). The Five Maccaronis also play a waltz and a polka this month (*Passione* and *Cuor Contento* on 79265); Pasquale Vittori sings two comic songs on 79266 (*Un viaggio Di Nozze* and *Quel Che Ho Visto*); and Bernado De Pace plays two mandolin solos on 79285 (*Souvenir Barcarolle* and *Capriccio Napolitano*). Last, but of more interest than the foregoing is 79286, two novelty accordion duets by the Arcari Brothers (*In Little Italy* and *Jazzordion*); it can be well recommended.

MEXICAN

From Columbia come five Mexican records this month, four of them by Rubio y Martinez and one by Francisco Salinas, guitar soloist. The last couples *Habaneras* and *Anita* on 2569-X; the others, 2555-X to 2557-X include: *La Mula* and *Alla en el Rancho Grande*; *Hermosas Fientes* and *Las Cuatro Milpas!* and *Mi Gusto es . . .* and *El Novillo Despuñado*.

The Victor list as usual is a very long one, but it is hardly of the quality of recent months. First comes the Orquesta Internacional on 79224, 79227, and 79233; including *Papillons Noirs* and *La Dangereuse*; *Del Fox al Vaiven* and *Sultana*; and *Corazon Gito* and *Ana Isabel*; all are of fair but not outstanding quality. Moriche and Utrera are heard in *Las Noches de Agua de Dios* and *Siempre tienes fria el Alma—Bambuco* (79229); Mirachi Coculense "*Rodriguez in La Cuatro Milpas—Cancion Costena* and *El Jilguerrillo—Son Costeno* (79237); Pulido and Yanez in *A la Luz de la Luna*

and *Serenata Mexicana* (79238); *Los Cancioneros Del Bajio* in *Cabello Prieto and El Tejon* (79239); *Maria Santillan* and *Abigail Borboya* in *Dulce Amor and La Noche Llega* (79243); *Angel R. Esquivel* in *Tu y Yo* and *Mananita Fria tangos*; and the *Grupo Artistico del Teatro Lirico de Mexico* in *Gran Tapada de Gallos en Aguascalientes and Feria de San Juan de Los Lagos* (79245), the last-named of the most interest. *Juan Pulido's* record of *Cancion del Botero del Volga* (our old friend the *Volga Boatman's Song* again!)—with *El Rosario*, another battle-scarred veteran of concert hall and recording room) is also of particular interest. The arrangement is very good, one of the best I have heard, and *Pulido* has a magnificent voice, but one marred by the very evident strain he is under while he sings and the all-too-audible gasps he finds it necessary to make in breathing. Undoubtedly a record that vocal teachers could use to advantage in pointing out the advantages of correct breathing. A record well worth hearing in spite of this fault (79279). For instrumental numbers there are three releases, two of them by the *Orquesta Tipica Mexicana "Anahuac"* (79241 and 79246—*El Faisan* and *Danzas Mexicanas de Salon*; *Vals Poetic and Danzas Nocturnas*); and one by the *Banda Especial De la Guarnicion de Mexico* (79240—*El Novillo Despuntado Adios Mi Chaparrita*). The band record is nothing exceptional but the "Anahuac" orchestra does well with its dances.

S.F.

Too Late for Classification

Brunswick 15120—Tchaikowsky: *Sleeping Beauty Waltz* and *Rimsky-Korsakow: Song of India*. D10, \$1.50. Played by the *Cleveland Symphony Orchestra* conducted by *Nicolai Sokoloff*.

A very ingenious coupling of two pleasant little orchestral pieces. The *Song of India* has been fox-trotted so thoroughly that it is good to hear the orchestral arrangement again—undeniably the most effective form of the work. The *Sleeping Beauty Waltz* is a wide favorite; *Sokoloff* plays it as a waltz here, not as an overture or *koncertstück*! Indeed the *Cleveland* conductor has such a feeling for waltzes that we hope he will record a series. He has the knack of retaining the spirit of the waltz without sacrificing dash and brilliance.

The recording is fairly good, except that the *Song of India* side (in the review copy at least) seems to have one or two mechanical imperfections, not of great importance. (The only other recorded version of the waltz is an acoustical *English Vocalion* by the *Regent Symphony Orchestra*.)

Another group of late Brunswicks included a second record for the month from *Ohman and Arden*, heard this time in *Sometimes I'm Happy and Hallelujah* (Brunswick 3527). *Fletcher Henderson* and his *Orchestra* play *Sensation* and *Figety Feet* (alluring title!) on 3521; the *Castlewood Marimba Band* couples the *Bells of Hawaii* and *My Sweetheart Waltz* on 3427; and *Hal Kemp's University of North Carolina Orchestra* plays *Brown Sugar* and *A Little Girl—Boy—Moon* on 3486.

From *Vocalion* came the *Castilians* in *Las Dos Rosas* and *Mananita Fria tango* (8092); *Jay's Chelsea Orchestra* coupling *At Sundown* and *My Idea of Heaven* (15554); the *Miami Marimba Band* in *Bells of Hawaii* and *My Sweetheart waltzes* (15553); the *Six Hayseeds* in *Just the Same* and *I Wonder How I Look When I'm Asleep* (15552); *Fess Williams' Royal Flush Orchestra* in *Variety Stomp* and *Phantom Blues* (15550), the last deserving special mention. *William Francis* and *Richard Sowell* play guitar and harmonica duets (*Roubin and John Henry Blues*) on 1090; for vocal duets *Blind Joe Taggart* and *James Taggart* sing *The Half Ain't Never been Told* and *Keep on the Firing Line* on 1070; and *Lester McFarland* and *Robert A. Gardner* couple *The Lonesome Valley* and *Down by the Riverside* on 5127. *Lewis James* sings *A Lane in Spain* and *At Sundown* to orchestral accompaniment on 15549, and the *Guitar Evangelist*, *Edward W. Clayborn*, is heard in *Jesus Will Make It All Right* and *Let that Lie Alone* (1093).

Just before going to press a box of *Okeh* records came in which when played in turn on the phonograph made us perform another—and deepest of all—bow in the direction of

Mr. *Charles Hibbard* and the veritable geniuses in the *Okeh* list of artists! Those who think they know anything about popular dance music of today will have to admit that they still have a lot to learn when they hear *Okeh 40812* (a number that should be printed in crimson ink and three-inch type), on which *Harry Reser* and his *Jazz Pilots*—assisted by a lusty chorus—play *The More We are Together* and *Don't We Get Along*. This record is to jazz releases what the *Ziegfried Death Music* and the *Beethoven 2nd* and *4th Symphonies* are to the classical variety. The singers are fine, the orchestra is still finer, while the recording is perfection itself! High praise? Well, hear it yourself and see if you don't agree!

The others are nearly as good: 40811, the *Happy Hour Orchestra* in *My Idea of Heaven* and *Rosy Cheeks*; *Clarence Williams* and his *Washboard Five* in *Take Your Black Bottom Outside* and *Cushion Foot Stomp*; 40810, *Sam Lanin* and his *Famous Players* in *It's a Happy Old World After All* and *Side by Side*. All can be highly recommended.

Among the vocals are 40813, *Sophie Tucker* in *Fifty Million Frenchmen Can't Be Wrong* and *One Sweet Letter from Home*; 4863, *Eva Taylor* in *Smile Your Bluesies Away* and *Red Hot Flo*; 40814, *Vaughn de Leath* in *Whisper Song* and *I'm on My Merry Way*. There is also a record by the *Sibyl Sanderson Fagan Ensemble*, *Nightingale Song* and *Souvenir*, 40815.

From *Brunswick* comes a record of the *Bowdoin College Instrumental and Glee Clubs*, directed by *Edward H. Wass*. The orchestra plays *Our National Honor March* and the chorus sings *Rise Sons of Bowdoin* and *Bowdoin Beata* (3535). The recording is excellent and both organizations perform in an effective manner, but the director cannot be credited for getting much spirit into his readings nor for finished phrasing.

Ernie Golden and his *Hotel McAlpin orchestra* play *Paradise Isle* and *Russian Lullaby* on 3530 and *Ben Bernie* plays *Rosy Cheeks* and *That Little Something* on 3528, in their customary praiseworthy fashion. There is also a *Vocalion* record, 5141, of *Vernon Dalhart* singing the sad story of *The Mississippi Flood*.

From *Victor* there are two excellent dance records, 20598 and 20615. *Waring's Pennsylvanians* in *My Regular Girl* are coupled with *Art Landry* and his *Orchestra* in *Who'll Be the One?* on the first; *Charles Dornberger* and his band in *Red Lips—Kiss My Blues Away* combine with *Nat Shilkret* and the *Victor Orchestra* in *Why Should I Say I'm Sorry* on the second. The *Dornberger* selection deserves considerable praise, although it is not quite up to the *Leo Reisman* version of the same piece for *Columbia*. The *Dornberger Orchestra* is a fine one and we shall look forward with anticipation to its future releases.

There are also three vocals, nos. 20611-2-3. The first is the story of the *Mississippi Flood* by *Vernon Dalhart*, who also sings *I'll Be With You When the Roses Bloom Again*. The second is the leader of the group with *Johnny Marvin* at his best in *There's Everything Nice About You* coupled with *Miller and Farrell* in *Just the Same*. *Franklyn Baur* and *Henry Burr* each take a side of the third, the former in *Russian Lullaby* and the latter with *Tired Hands*.

The *Columbia* last minute list is a long one, led by the coupling of sacred solos, sung by *Oscar Seagle* on 131-M (*Jesus Saviour Pilot Me* and *When They Ring the Golden Bells for You and Me*). Both recording and voice are good, making a sacred release of particular merit. *Sascha Jacobsen*, the violinist, plays *One Alone* and *Always You're Near* on 130-M; the latter selection is the more effective of the two. To swell the lists of waltzes this month, the *Jacques Jacobs Ensemble* offers *Over the Waves* and *Wiener Blut* on 50042-D (12 inch, \$1.25). This is easily the finest record the *Jacobs Ensemble* has yet released; the orchestra is apparently augmented and the record and performances are good. The *Royal Mt. Ash Male Choir* in *March of Harlech* and *All Through the Night* (986-D) is rather disappointing, however. They are hardly up to the high standard set by previous *Columbia Choral* recordings.

A long and noteworthy list of *Edison* records has to be deferred until next month. Lack of space also prevents printing a continuation of the "Too Late for Classification" reviews, which also will appear in the next issue.

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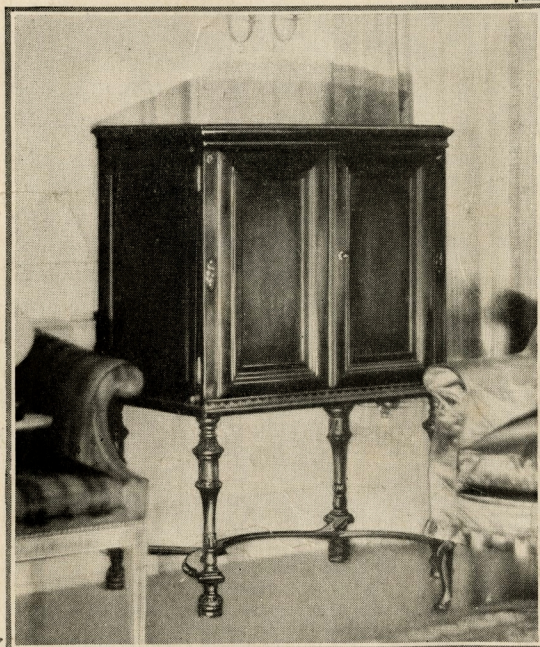
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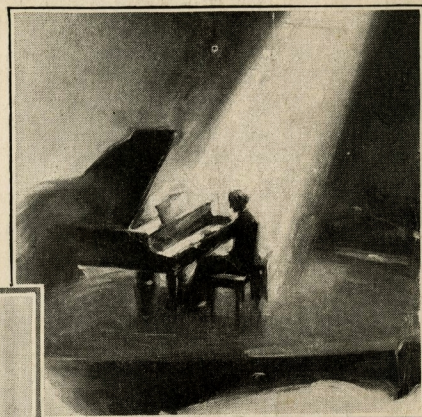
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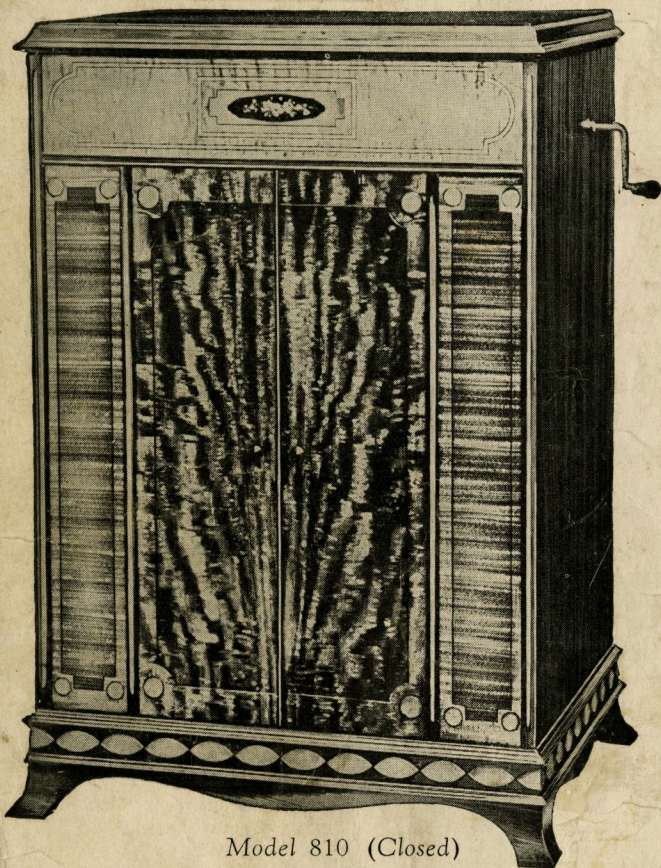
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